



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### **Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### **About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

WAGNER

TRISTAN UND ISOLDE

Vocal Score

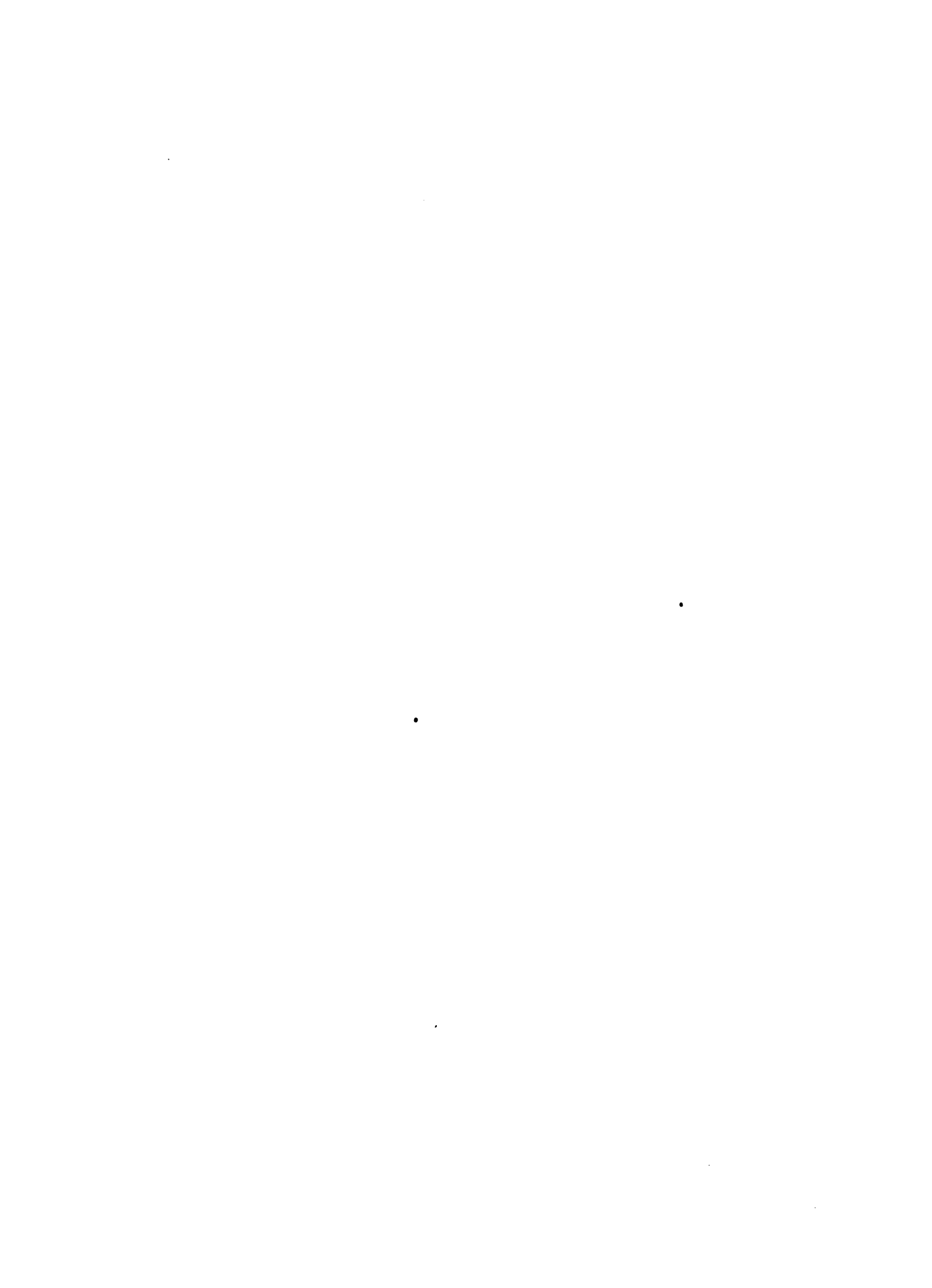
G. SCHIRMER











# TRISTAN AND ISOLDA

Opera in Three Acts

By

RICHARD WAGNER

Vocal Score by

RICHARD KLEINMICHEL

English Version by

HENRY GRAFTON CHAPMAN

With an Essay on the  
Story of the Opera by

H. E. KREHBIEL



Ed. 619

G. SCHIRMER, Inc., NEW YORK

This One  
41 -033-01



**Copyright, 1906, by G. Schirmer, Inc.  
Copyright renewal assigned, 1934, to G. Schirmer, Inc.  
18325**

**Printed in the U. S. A.**

**TRISTAN AND ISOLDA**  
**DRAMA IN THREE ACTS**

**CHARACTERS**

<b>TRISTAN</b>	<i>Tenor</i>	<b>MELOT</b>	<i>Tenor</i>
<b>KING MARK</b>	<i>Bass</i>	<b>BRANGENA</b>	<i>Soprano</i>
<b>ISOLDA</b>	<i>Soprano</i>	<b>A SHEPHERD</b>	<i>Tenor</i>
<b>KURWENAL</b>	<i>Baritone</i>	<b>A HELMSMAN</b>	<i>Baritone</i>

**SAILORS, KNIGHTS AND ATTENDANTS**

**SCENE OF ACTION**

- Act I. At sea on the deck of Tristan's ship, on the voyage from Ireland to Cornwall.  
Act II. King Mark's castle in Cornwall.  
Act III. Tristan's castle in Brittany.

. .

*The drama was first performed at Munich on June 10, 1865  
with the following cast:*

<b>TRISTAN</b>	<i>Herr Schnorr von Carolsfeld</i>
<b>ISOLDE</b>	<i>Frau Schnorr von Carolsfeld</i>
<b>KÖNIG MARK</b>	<i>Herr Zettmayer</i>
<b>KURWENAL</b>	<i>Herr Mitterwurzer</i>
<b>MELOT</b>	<i>Herr Heinrich</i>
<b>BRANGÄNE</b>	<i>Frl. Deinert</i>
<b>EIN HIRT</b>	<i>Herr Simons</i>
<b>EIN STREERMANN</b>	<i>Herr Hartmann</i>



## TRISTAN AND ISOLDA

“**A**VASSAL is sent to woo a beauteous princess for his lord. While he is bringing her home the two, by accident, drink a love-potion, and ever thereafter their hearts are fettered together. In the mid-day of delirious joy, in the midnight of deepest woe, and through all the emotional hours between, their thoughts are only of each other, for each other. Meanwhile the princess has become the vassal's queen. Then the wicked love of the pair is discovered, and the knight is obliged to seek safety in a foreign land. There (strange note this to our ears) he marries another princess, whose name is like that of his love, save for the addition ‘With the White Hand;’ but when wounded unto death he sends across the water for her who is still his true love, that she come and be his healer. The ship which is sent to bring her is to bear white sails on its return if successful in the mission; black, if not. Day after day the knight waits for the coming of his love, while the lamp of his life burns lower and lower. At length the sails of the ship appear on the distant horizon. The knight is now himself too weak to look. ‘White or black?’ he asks of his wife. ‘Black,’ replies she, jealousy prompting the falsehood; and the knight's heart-strings snap in twain just as his love steps over the threshold of the chamber. Oh, the pity of it! for with the lady is her lord, who, having learned the story of the fateful potion, has come to unite the lovers. Then the queen, too, dies, and the remorseful king buries the lovers in a common grave, from whose caressing sod spring a rose-bush and a vine and intertwine so curiously that none may separate them.”\* Thus, in simplest outline, runs the legend which Wagner has given dramatic form in his “Tristan und Isolde.” It was long in the poet-composer's mind before it took shape. Wagner was an omnivorous reader; but it was during the period of his activity as operatic conductor in Dresden, from 1843 to 1849, that he gave particular attention to the study of old Germanic legends. How these studies bore fruit in “Lohengrin,” “Tannhäuser,” “Wieland der Schmiedt” (which remained a sketch), “Siegfried's Tod” (which grew into “Götterdämmerung” and eventually into the Nibelung trilogy), and “Parsifal,” the world knows. The legend of Tristram (or Tristan, to adopt the German appellation) is of vast antiquity; its origin is lost in the mists of early civilizations, like those of its companions which tell of Siegfried and Parsifal, with which it has elements in common and which had loving communion in Wagner's mind. As we know it, the tale of Tristan is Keltic, and it is at least remotely possible that the original Aryan root first blossomed in modern

\* “*Studies in the Wagnerian Drama,*” by H. E. Krehbiel.

literary form in Wales. This was the fond belief of Sir Walter Scott, who in 1804 edited a metrical version attributed to Thomas the Rhymer, who was supposed to have been a poet of the fourteenth century. This branch of curious and interesting inquiry does not necessarily call for attention here, however, since the source followed by Wagner is sufficiently obvious. Enough that the singular charm of the tale "which half a millennium of poets have celebrated as the High Song of Love, the Canticle of all Canticles which hymn the universal passion" (*op. cit.*), is alike familiar to English and German literature. It has been told by Sir Thomas Malory, Lord Tennyson, Matthew Arnold, and Algernon Swinburne, each of whom has placed the stamp of his peculiar genius upon it. Long ago the love-song was sung by the French trouvères, and after them by the German Minnesinger. The most famous mediæval version is the German epic of Gottfried von Strassburg, a translation of which into the modern language by Hermann Kurtz was published in 1844. This, it may safely be assumed, fell under the eye of Wagner while he was delving in the legendary lore of his people in the Dresden period. Gottfried left the story unfinished, but two poets of his century, the thirteenth, were his continuators. Following these—Ulrich von Türnheim and Heinrich von Freiberg—Kurtz wrote the dénouement indicated in our outline, namely, the life of the hero in Brittany with Isolde of the White Hand, and his death as the immediate result of the falsehood about the sails. While Wagner was sketching his drama in 1855 an edition of Gottfried's epic appeared under the editorship of Karl Simrock. It offered nothing new in the reading of the text, but there were some ingenious allusions in the preface which seem to have provided Wagner with some of the pictures and symbolism with which the second act of his tragedy is rife. These were the dawn of day during the lovers' meeting (of which Shakespeare made such exquisite use in "Romeo and Juliet"), and the fateful result of the extinguishment of the torch, which has a prototype in the ancient legend of Hero and Leander. The incident of the sails belongs to Greek story—the legend of Ægeus and Theseus. Wagner evidently intended to employ the incident in a changed form, turning the black sails into a black flag, for, writing to Liszt late in 1854, he said: "As I have never in my life enjoyed the true felicity of love, I shall erect to this most beautiful of my dreams [he refers to the Siegfried drama] a monument in which, from beginning to end, this love shall find fullest gratification. I have sketched in my head a 'Tristan und Isolde,' the simplest of musical conceptions, but full-blooded; with the 'black flag' which waves at the end I shall then cover myself—to die." Other significant departures from the old legend made by Wagner, obviously for the purpose of intensifying and ennobling the character and passion of the fabled lovers, are the omission of the element of accident in

the drinking of the potion, and the second Isolde. Concerning the first of these I have spoken at considerable length in the book quoted at the beginning of this preface, and, since it is a matter that goes deep into the ethics of the drama, I may, perhaps, be pardoned for repeating some of my words: "The versions of Gottfried von Strassburg, Matthew Arnold, Swinburne, Tennyson and Wagner present three points of view from which the love of the tragic pair must be studied. With the first three the drinking is purely accidental, and the passion which leads to the destruction of the lovers is something for which they are in no wise responsible. With Tennyson there is no philtre, and the passion is all guilty. With Wagner the love exists before the dreadful drinking, and the potion is less a maker of uncontrollable passion than a drink which causes the lovers to forget duty, honor and the respect due to the laws of society. It is a favorite idea of Wagner's that the hero of tragedy should be a type of humanity freed from all bonds of conventionality. It is unquestionable, in my mind, that in his scheme we are to accept the love-potion as merely the agency with which Wagner struck from his hero the shackles of convention. Unquestionably, as Bayard Taylor argued, the love-draught is the Fate of the Tristan drama, and this brings into notice the significance of Wagner's chief variation. It is an old theory, too often overlooked now, that there must be at least a taint of guilt in the conduct of a tragic hero in order that the feeling of pity excited by his sufferings may not overcome the idea of justice in the catastrophe. This theory was plainly an outgrowth of the deep religious purpose of the Greek tragedy. Wagner puts antecedent and conscious guilt at the door of both of his heroic characters. They love before the philtre, and do not pay the reverence to the passion which, in the highest conception, it commands. Tristan is carried away by love of power and glory before men, and himself suggests and compels by his threats Marke's marriage, which is a crime against the love which he bears Isolde and she bears him. There is guilt enough in Isolde's determination and effort to commit murder and suicide. Thus Wagner presents us the idea of Fate in the latest and highest aspect that it assumed in the minds of the Greek poets, and he arouses our pity and our horror, not only by the sufferings of the principals, but also by making an innocent and amiable prompting to underlie the action which brings down the catastrophe. It is Brangäne's love for her mistress that persuades her to shield her from the crime of murder and protect her life. From whatever point of view the question is treated, it seems to me that Wagner's variation is an improvement on the old legends, and that the objection, which German critics have urged, that the love of the pair is merely a chemical product, and so outside of human sympathy, falls to the ground."

The letter to Liszt from which a brief quotation has been made indicates

that "Tristan und Isolde" had its inception in Wagner's mind in the fall of 1854. He was then living in Zurich, and it was three years before he began the execution of his plan. It was not to be a monument to a dream of felicity never experienced, or to his despair at ever seeing the completion of his "Siegfried" drama (which had advanced to the second act when it was laid aside), but the tribute to a consuming passion for the wife of a benefactor, whose generosity provided him with an idyllic home at Tribschen on the shores of Lake Lucerne. Love for Mathilde Wesendonck was the inspiration of both book and score, and it speaks tumultuously and with unexampled eloquence in the love music of the second act. Not until Wagner's letters to the lady were published, long years after both were dead, were all the facts in the case known. Frau Wesendonck was the author of the "Fünf Gedichte" which owe their preservation to the music to which Wagner wedded them. Two of the songs, "Im Treibhaus" and "Träume," when published were described as "Studies for Tristan und Isolde," and the latter at least may be set down as having, in a special sense, an autobiographical value. Four of the five were composed in the winter of 1857-58; "Im Treibhaus" on May 1, 1858. The theme of "Träume" was the germ of the love music of the second act of the tragedy, that of "Im Treibhaus" of the prelude to the third act. The prose scenario of the drama was written in August, 1857, finding its completion on the 20th day of that month, and the poem was practically finished within a month thereafter, that is to say, by September 18th. The pencil sketches of the music, all painstakingly and lovingly written over in ink by Frau Wesendonck, to whom they were presented by the composer, bear dates as follows: Act I, October 1, 1857, to New Year's eve; Act II, May 4 to July 1, 1858; Act III, April 9 to July 16, 1859. So much for what may be called the inner, or psychological, history of the work; its outward story is more prosaic. In May, 1857, after Wagner had been eight years an exile from his native land, he received an invitation from Dom Pedro, Emperor of Brazil, to write an opera for Rio de Janeiro, come to the Brazilian capital, and conduct its first performances. It does not appear that Wagner ever seriously contemplated accepting the invitation, but it set him to thinking, and may have been the jolt which turned his mind again to the project which he had announced to Liszt two and a half years previously. Years had passed since he had begun work on "Der Ring des Nibelungen," and that stupendous enterprise held out little promise of fruition in the way of publication, and less of performance and royalties. At any rate he formulated a plan to write the opera in German, have it translated into Italian, dedicate the score to the Emperor of Brazil, and permit the performance in Rio de Janeiro, utilizing the occasion, if possible, to secure a performance of "Tannhäuser" beforehand. Meanwhile he would have the opera produced in its original tongue at Strass-

burg, then a French city conveniently near the German border, with Niemann in the titular rôle and an orchestra from Karlsruhe, or some other German city containing an opera-house. Of course, he communicated the plan to Liszt at once, and equally of course, Liszt approved the project heartily, though he was greatly amazed at the intelligence which he had from another source that Wagner intended to write the music with an eye to a performance in Italian. "How in the name of all the gods are you going to make of it an opera for Italian singers, as B. tells me you are? Well, since the incredible and impossible have become your elements, perhaps you will achieve this too;" and he promised to go to Strassburg with the Wagnerian coterie as a guard of honor for the composer. Nothing came of either plan, as we shall see, but Wagner, under a vastly different stimulus, wrote the opera, doing much of the work in Venice, whither he went that he might have quiet and work undisturbedly. He had carried on fruitless negotiations with Breitkopf & Härtel for the publication of his "Ring des Nibelungen," but the new opera seemed like a more practical proposition to the publishers, and they agreed to take the score for the equivalent of \$800, which sum they were to pay him on the receipt of the first act. When the project of the German performance was revived, Eduard Devrient, director of the Grand Ducal Theatre at Karlsruhe, persuaded the composer to give up Strassburg in favor of his city, which, in Schnorr von Carolsfeld and his wife, contained two artists in every way adapted to create the hero and heroine of the tragedy. Wagner wanted to supervise the production, however, and this was impossible so long as the decree of banishment for his political offences in Saxony was still in force. The Grand Duke of Baden appealed in his behalf to the King of Saxony, but all in vain; and in the fall of 1859 Wagner went to Paris, cherishing a dream of a performance there with German singers. This project, too, failed, and Wagner found that all that was left for him to do in the way of propagandism for his art was to give some concerts in Paris and Brussels, and finally, in 1861, to give the performances at the Grand Opera which resulted in one of the most famous and disgraceful scandals in musical history, a scandal compared with which the *guerre des buffons* and the combat of Gluckists and Piccinnists in the same city a century earlier was as child's play. Again began the search for a city in which "Tristan" might have its first hearing. Weimar, Prague, and Hanover were canvassed, and in the end Wagner turned to Vienna. Two years had elapsed since the score had been completed, and Wagner was consumed with desire to hear it, and as positive as he was of his own existence (so he writes to Ferdinand Praeger) that it was without an equal in all the world's library of music. To Vienna he now went, arriving there in May, 1861. He did not get his heart's desire, but he heard his "Lohengrin" for the first time—"Lohengrin," which had been composed thirteen



years before. As for "Tristan," it was accepted for performance at the Court Opera after some delay, and rehearsals begun; but after fifty-four of these, between November, 1862, and March, 1863, it was abandoned as "impossible." The next year saw the turning-point in Wagner's career: Ludwig of Bavaria became his friend and patron. Wagner went to Munich, and within a few months it was arranged that "Tristan und Isolde" should be performed at the Royal Court Theatre. On April 18, 1865, a public invitation went out from Wagner through the columns of a Viennese newspaper to his friends to attend the projected performance. Schnorr von Carolsfeld and his wife were brought from Dresden, whither they had gone from Karlsruhe, to create the principal characters; the composer's friends, official and unofficial, foregathered in large numbers, and after several trying postponements the first performance took place under the direction of Hans von Bülow, who had made the pianoforte score of the work, on June 10, 1865. The principal parts were distributed as follows: *Tristan*, Ludwig Schnorr von Carolsfeld; *Kurwenal*, Mitterwurzer; *Melot*, Heinrich; *König Marke*, Zottmayer; *Isolde*, Frau Schnorr von Carolsfeld; *Brangäne*, Fräulein Deinet. Twenty-one-and-a-half years later the tragedy reached New York, when it had its performance on December 1, 1886, with Albert Niemann, whom the composer had chosen to be the original creator of his hero in Strassburg, as *Tristan*, and Anton Seidl, the composer's pupil and apostle, in the conductor's chair. The parts were distributed as follows: *Isolde*, Fräulein Lilli Lehmann; *Brangäne*, Marianne Brandt; *Tristan*, Albert Niemann; *Kurwenal*, Adolf Robinson; *König Marke*, Emil Fischer; *Melot*, Rudolph von Milde; *Ein Hirt*, Otto Kemnitz; *Ein Steuermann*, Emil Saenger; *Ein Seemann*, Max Alvary.

*Act I.* The scene is laid on board of a ship which is within a short sail of Cornwall. Thither *Tristan* is bearing *Isolde*, daughter of the Queen of Ireland, to be the wife of *Marke*, King of Cornwall. A sailor, hidden in the rigging, sings a song to his Irish sweetheart which sets loose a tempest in the heart of the princess. In an outburst of rage she declares to her maid, *Brangäne*, that she will never set foot on Cornwall's shore; she deplures the impotency of her mother's sorcery over the wind and waves which she vainly invokes to dash the ship to pieces. *Brangäne* pleads to know the cause of her mistress's tumultuous disquiet and learns of the incidents which antedate those of which she is a present witness. Disguised as a harper and calling himself *Tantris*, *Tristan* had come to Ireland to be healed of a wound received in battle with *Morold*, *Isolde's* betrothed, whom he had killed and thus freed Cornwall from tribute to Ireland. *Isolde* nursed the stranger, but while doing so discovered one day that the edge of his sword was broken and that a splinter of steel taken from the head of her dead lover fitted into the nick in the sword's edge. Before her, at her mercy, lay the slayer of

him who was to have been her husband. She raised the sword to deal the avenging blow, but before it could descend the knight turned his glance upon her. Not upon the threatening sword, but into her eyes did he look, and in a flash her heart was empty of hate; an overwhelming love for him gushed up within her. "After telling this tale to *Brangäne*, Isolde sends the maid to summon *Tristan* to her presence; but the knight refuses to leave the helm until he has brought the ship into harbor, and his squire, *Kurwenal*, incensed at the tone addressed by the princess to one who, in his eyes, is the greatest of heroes, as answer to the summons sings a stave of a popular ballad which recounts the killing of *Morold* and the liberation of Cornwall by his master. The refusal completes the desperation of *Isolde*. Outraged love, injured personal and national pride (for she imagines that he who had relieved Cornwall from tribute to Ireland was now gratifying his ambition by bringing her as Ireland's tribute to Cornwall), detestation of a loveless marriage to 'Cornwall's weary king'—a thousand fierce but indefinable emotions are seething in her heart. She resolves to die, and to drag *Tristan* down to death with her. *Brangäne* unwittingly shows the way. She tries to quiet her mistress's fears of the dangers of a loveless marriage by telling her of a magic potion brewed by the queen-mother, with which she will firmly attach *Marke* to his bride. Thus innocently she takes the first step towards precipitating the catastrophe. *Isolde* demands to see the casket of magic philtres, and finds that it also contains a deadly poison. *Kurwenal* enters to announce that the ship is in the harbor and *Tristan* desires her to prepare for the landing. *Isolde* sends back greetings and a message that before she will permit the knight to escort her before the king he must obtain from her forgiveness for unforgiven guilt. *Tristan* obeys this second summons, and in justification of his conduct in keeping himself aloof during the voyage he, with great dignity, pleads his duty towards good morals, custom and his king. *Isolde* reminds him of the wrong done her in the slaying of her lover and her right to the vengeance which once she had renounced. *Tristan* yields the right, and offers his sword and breast, but *Isolde* replies that she cannot appear before *King Marke* as the slayer of his foremost knight, and proposes that he drink a cup of reconciliation. *Tristan* sees one-half her purpose and chivalrously consents to pledge her in what he knows to be poison. *Isolde* calls for the cup, which she had commanded *Brangäne* to prepare, and when *Tristan* has drunk part of its contents she wrenches it from his hand and drains it to the bottom. Thus they meet their doom, which is not death and surcease of sorrow, but life and misery; for *Brangäne* had disobeyed her mistress out of love, and mixed a love-potion instead of a death-draught. A moment of bewilderment, and the two fated ones are in each other's arms, pouring out an ecstasy of passion; then the maids of honor robe *Isolde* to receive *King Marke*, who is coming on board to greet his bride."

*Act II.* Scene, a garden before *Queen Isolde's* chamber; time, a lovely night in summer. A torch burns in a ring beside the door leading from the chamber into the garden. The king has gone a-hunting, and the tones of his hunting-horns, answering each other, come floating on the night air. *Isolde* appears with *Brangäne* and pleads with her to extinguish the torch, thus giving a preconcerted signal to *Tristan*, who is waiting in concealment. "But *Brangäne* suspects treachery on the part of *Melot*, a knight who is jealous of *Tristan* and himself enamoured of *Isolde*, and who had planned the nocturnal hunt. She warns her mistress and begs her to wait. In their dialogue there is lovely fencing with the incident of the vanishing sounds of the hunt, like Shakespeare's dalliance with nightingale and lark in 'Romeo and Juliet.' To *Isolde* the horns are but the rustling of the forest leaves as they are caressed by the wind, or the purling and laughing of the brook. Longing has eaten up all patience, all discretion, all fear. She extinguishes the torch in spite of *Brangäne's* pleadings, and with wildly-waving scarf beckons on her hurrying lover. Beneath the foliage they sing their love through all the gamut of hope and despair." There is a rude interruption in the moment of their supremest ecstasy. *Kurwenal* dashes on the scene with sword drawn and a shout: "Save thyself, *Tristan!*" *King Marke*, his courtiers, and *Melot*, are at his heels. The aged king accuses his nephew and knight of treachery and bemoans his ingratitude and the loss of his love. From the words of the heart-torn king we learn that he had been forced into the marriage with *Isolde* by the disturbed state of his kingdom, and that he had not consented to it until *Tristan* (whose purpose it was to quiet the jealous anger of the Cornish barons) had threatened to depart from Cornwall unless the King revoked his decision to make him his successor. *Tristan's* answer to *Marke's* sorrowful upbraidings is to obtain a promise from *Isolde* that she will follow him into the "wondrous realm of night." Then he makes a feint of attacking *Melot*, but permits the traitor's sword to reach his side. He falls wounded unto death.

*Act III.* "The dignified, reserved knight of the first act, the impassioned lover of the second, is now a dream-haunted, longing, despairing, dying man, lying under a lime-tree in the yard of his ancestral castle in Brittany, wasting his last bit of strength in feverish fancies and ardent longings touching *Isolde*. *Kurwenal* has sent for her. Will she come? A shepherd tells of vain watches for the sight of a sail by playing a mournful melody on his pipe. Oh, the heart-hunger of the hero! The longing! Will she never come? The fever is consuming him, and his heated brain breeds fancies which one moment lift him above all memories of pain, and the next bring him to the verge of madness. Cooling breezes waft him again towards Ireland, whose princess healed the wound struck by *Morold*, then ripped it up again with the avenging sword with its telltale nick. From her hands he took the drink

whose poison sears his heart. Accursed the cup and accursed the hand that brewed it! Will the shepherd never change his doleful strain? Ah, *Isolde*, how beautiful you are! The ship, the ship! It must be in sight. *Kurwenal*, have you no eyes? *Isolde's* ship! A merry tune bursts from the shepherd's pipe. It is the ship! What flag flies at the peak? The flag of 'All's well!' Now the ship disappears behind a cliff. There the breakers are treacherous. Who is at the helm? Friend or foe? *Melot's* accomplice? Are you, too, a traitor, *Kurwenal*? *Tristan's* strength is unequal to the excitement of the moment. His mind becomes dazed. He hears *Isolde's* voice, and his wandering fancy transforms it into the torch whose extinction once summoned him to her side: 'Do I hear the light?' He staggers to his feet and tears the bandages from his wound. 'Ha! my blood! flow merrily now! She who opened the wound is here to heal it!' Life endures but for one embrace, one glance, one word: 'Isolde!' While *Isolde* lies mortally stricken upon *Tristan's* corpse, *Marke* and his train arrive upon a second ship. *Brangäne* has told the secret of the love-draught, and the king has come to unite the lovers. But his purpose is not known, and faithful *Kurwenal* receives his death-blow while trying to hold the castle against *Marke's* men. He dies at *Tristan's* side. *Isolde*, unconscious of all these happenings, sings out her broken heart and expires.

*“And ere her ear might hear, her heart had heard,  
Nor sought she sign for witness of the word;  
But came and stood above him, newly dead,  
And felt his death upon her: and her head  
Bowed, as to reach the spring that slakes all drought;  
And their four lips became one silent mouth.”*

H. E. KREHBIEL

*Blue Hill, Maine, September 18, 1906.*

## ORDER OF THE SCENES

### ACT I

SCENE	PAGE
I. Isolda, Brangæna; Voice of a Young Sailor	6
II. The Same; Tristan, Kurvenal; Sailors, Knights and Attendants	15
III. Isolda and Brangæna (alone)	27
IV. The Same; Kurvenal	56
V. Isolda, Brangæna, Tristan; later Kurvenal, Sailors, &c.	67

### ACT II

I. Isolda, Brangæna	108
II. Tristan, Isolda	132
III. The Same; Kurvenal, Brangæna, Mark, Melot, and Courtiers	196

### ACT III

I. The Shepherd, Kurvenal, Tristan	217
II. Tristan, Isolda; Kurvenal	273
III. The Same; the Shepherd, the Helmsman, Melot, Brangæna, Mark. Knights and Attendants	283

# **TRISTAN AND ISOLDA**



# Tristan and Isolda.

## Act I.

### Introduction.

Richard Wagner.

Langsam und schmachkend.  
Lento e languido.

Piano.

*pp* *p* *dim.*

*cresc.* *p* *pp*

*sf* *piu f* *ff* *p*

*poco rall.* *riten.* *cresc.*

*a tempo* *zart* *dolce* *dim.* *p* *f*



espress.  
p f p cresc.

This system contains the first two staves of music. The upper staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The lower staff starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The tempo is marked *espress.* (espressivo).

zart dolce ten. belebt animato  
f dim. p p p

This system contains the next two staves. The upper staff features dynamics of *f*, *dim.*, *p*, *p*, and *p*. The lower staff has dynamics of *f*, *p*, *p*, and *p*. The tempo markings are *zart*, *dolce*, *ten.* (ritardando), and *belebt animato* (ritornello).

Belebend. Animando.  
sf cresc. sf molto cresc.

This system contains the next two staves. The upper staff has dynamics of *sf*, *cresc.*, *sf*, and *molto cresc.*. The lower staff has dynamics of *sf* and *molto cresc.*. The tempo is marked *Belebend. Animando.*

rallent. a tempo zart dolce dim. p p

This system contains the next two staves. The upper staff starts with *rallent.* (ritardando) and *a tempo*, followed by *zart*, *dolce*, *dim.*, and *p*. The lower staff has dynamics of *ff*, *dim.*, *dim.*, *p*, and *p*.

f p cresc. f p

This system contains the next two staves. The upper staff has dynamics of *f*, *p*, *cresc.*, *f*, and *p*. The lower staff has dynamics of *f* and *p*.

cresc.

This system contains the final two staves. The upper staff has a *cresc.* (crescendo) marking. The lower staff has a *cresc.* (crescendo) marking.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The treble staff continues the melodic development. The bass staff includes dynamic markings: *più f*, *ff* (fortissimo), *meno f* (mezzo-forte), and *espress.* (espressivo). There are also some performance markings like *pa.* and *\** in the bass staff.

Third system of musical notation. The treble staff shows increasing complexity with sixteenth-note passages. The bass staff includes the dynamic marking *sempre più f* and the articulation marking *marcato*.

Fourth system of musical notation. The treble staff features a prominent sixteenth-note passage. The bass staff includes a dynamic marking of *f*.

Fifth system of musical notation. The treble staff continues with sixteenth-note passages. The bass staff includes a dynamic marking of *f*.

Sixth system of musical notation. The treble staff features sixteenth-note passages with fingering numbers (3, 6, 5) above them. The bass staff includes dynamic markings of *più f*.

*molto espress.*

Rea. \* Rea. \* Rea. \*

*ff*

*sempre f*

Rea. \*

*più f* *più f*

Rea. Rea. \*

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many accidentals and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Dynamics include accents (>) and a fortissimo (ff) marking.

Allmählich im Zeitmass etwas zurückhaltend.  
Il tempo poco a poco ritenuto.

The second system continues the piece. The upper staff features a melodic line with a dynamic marking of *espress.* (espressivo). The lower staff has a rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the lower staff.

The third system shows a melodic line in the upper staff with a *p* (piano) dynamic. The lower staff continues the accompaniment. The instruction *sart dolce* (softly and sweetly) is written above the upper staff.

The fourth system features a melodic line in the upper staff with a *cresc.* (crescendo) marking. The lower staff has a *p* dynamic.

The fifth system continues with a melodic line in the upper staff marked *p*. The lower staff has a *p* dynamic. The instruction *più p* (pianissimo) appears at the end of the system.

The sixth system begins with a *pp* (pianissimo) dynamic. The instruction *(The Curtain rises)* is written in the middle of the system. The music continues with a melodic line in the upper staff and accompaniment in the lower staff.

## Scene I.

A marquee, richly hung with rugs, on the forward deck of a sailing-ship, at first entirely closed at the back; on one side a narrow companion-way leads to the cabin below.

Isolda on a couch, her head buried in the cushions. Brangæna, holding back a curtain, looks out over the side of the ship.

Mässig langsam.  
Andante moderato.

The Voice of a young Sailor (from above, as if from the mast-head)

(kräftig)  
(energetic)

Tenor.

West-wärts schweift der Blick, ostwärts streicht das Schiff. Frisch  
West-ward glanc - es sweep, east-ward steers the ship. The  
(nachlassend) (calando)  
weht der Wind der Hei-math zu:— mein i-risch Kind, wo wei-lest du?  
west-wind wild blows homeward now:— mine I-rish child, where ling'rest thou?  
(etwas gedehnt) (poco steso)  
Sind's dei-ner Seuf-zer We-hen, die mir die Se-gel blä-hen?—  
Or is it, thou art try-ing to fill the sails, by sigh-ing?—  
We-he, we-he, du Wind!— Weh, ach we-he, mein Kind!—  
Blow then, wind fresh and wild!— Woe, ah! woe is my child!—  
(feurig)  
(con fuoco)  
I-fi-sche Maid, — du wil-de, min-ni-ge  
Mine I-rish maid, — my wild and am-o-rous

Lebhaft.  
Vivace.

Isolda (starting up quickly)

(She looks round disturbed)

S.  
I.

Maid! Wer wagt mich zu höh-nen?  
maid! Who dares thus to mock me?

Mässig.  
Moderato.

I.

Brangæ-ne, du? Sag, wo sind wir?  
Brangæ-na, ho! Say, where are we?

Brangona (at the opening)

Blau-e Strei - fen stie - gen im  
Bands of pur - ple rise in the

We - sten auf; sanft und schnell so - gell das Schiff; auf  
west - ern sky; soft and swift fore - as the ship; and

ru - higer See vor A - bend er - rei - chet was er - chet das  
holds it out calm; ere eve - ning well reach of a sure - ty the

*[sola]* *Schwell.*  
*Presto.*

Welches Land? Nicht mehr! Nicht heut' oben  
What land? No more! To-day or

Land. Kornwalle grün-nen Strand.  
land. Cornwalle grass-y strand.

Brangæna (lets fall the curtain and hurries anxiously to Isolda)

1. *B.*

mor - gen! Was hör' ich! Her - rin! Ha!  
 ev - er! What say'st thou, Mis - tress? Oh!

Isolda (with wild gaze)

1.

Ent-ar - tet Ge - schlecht, un - werth der Ah - nen!  
 De - gen - er - ate child, shame of thy fore - bears!

1.

Wo - hin, Mut - ter, ver - gabst du die  
 To whom, Moth - er, hast giv - en thy

1.

Macht, ü - ber Meer und Sturm zu ge - bie - - ten?  
 pow'r to command the storm and the o - - cean?

1.

O zah - - me Kunst der Zau - - be - rin,  
 O pet - - ty craft! a sor - - cer - ess

die nur Bal - sam - trän - ke noch braut!  
that can brew herb - po - tions a - lone!

Er - wa - che mir wie - der, kühl - te Ge - walt; herauf  
A - wak - en with - in me, Spir - it of might! A - rise

aus dem Bu - - - sen, wo du dich batest!  
in my bo - - - som, where thou hast!

Hör! mei - nen Will - - len, ye - - - genö  
Hear ye my or - - ders, cow - - ards

Wah - det! Hör - an zu Kampf! und Wert - - set  
breas - est! Up - up! and charg - with shoud - er



1. *tös', zu to - ben - der Stür - me wü - then - dem Wir - bel!*  
*storm, and roar of the tem - pest thun - der - ing whirl - winds!*

1. *Treibt aus dem Schlaf dies träu - - men - de Meer,*  
*Rouse from its sleep this slum - - ber - ing sea,*

1. *weckt aus dem Grund seine grol - len - de Gier! Zeigt ihm die Beu - te,*  
*wak - en the deep and the growl of its greed! Show it the boo - ty,*

1. *die ich ihm bie - tel! Zerschlag'*  
*I bring to bait it! And shat -*

1. *- es dies trot - zige Schiff, des zer - schell - ten Trümmer ver -*  
*- ter this in - so - lent ship, o - ver - whelm and tear it to*

1. schling's! Und was auf ihm  
shreds! And what there-on

1. lebt, den we-henden A - them, den lass' ich euch Win - den zum  
lives, their trem-u-lous life - breath, I leave to you winds for a

Brangæna (in great alarm and anxiety for Isolda)

1. Lohn! O weh! Ach! Ach des Ü-bels, das ich ge-  
B. wage! Ah woe! Ah! Ah! This trouble long have I

B. ahnt!- I - sol - de! Her - rin! Theu - - res Herz! Was  
feared!- I - sol - da! La - dy! Dear - - est heart! What

Allmählich etwas mässiger im Zeitmass.  
Poco a poco più moderato.

B. bargst du mir so lang? Nicht ei-ne Thrä - ne wein-test du Va-ter und  
keep'st thou hid so long? No tear at part - ing gav-est thou fa-ther or

B. Mut - ter; kaum ei - nen Gruss den Blei - ben - den bo - test  
moth - er, and scarce a sign didst deign the for - sak - en

*mf* *f* *dim.* *p*

B. du: von der Hei - math scheidend kalt und  
ones: From thy home thou stol - est cold and

*sf* *sf*

B. stumm, bleich und schwei - - gend  
dumb! Pale and si - - lent

*sf*

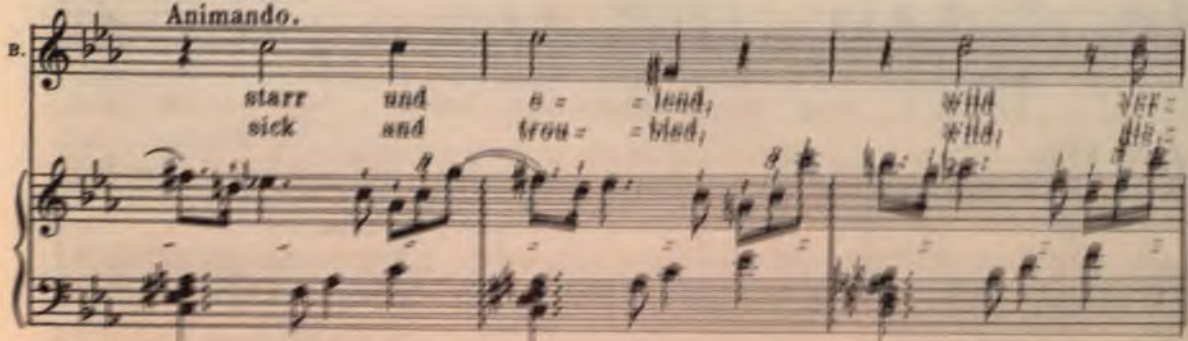
B. auf der Fahrt, oh - ne  
all the way, atest thou

*sf* *sf*

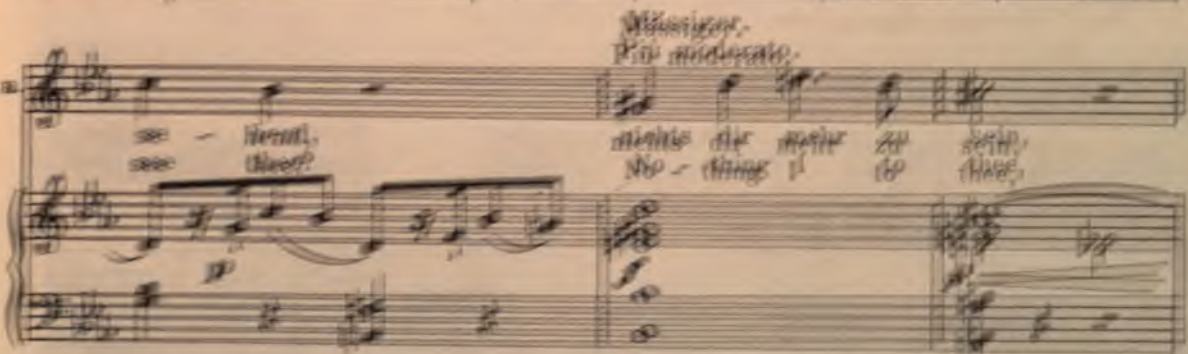
B. Nah - - rung, oh - ne Schlaf,  
no - - thing, sleep - less, too,

*cresc.* *cresc.*

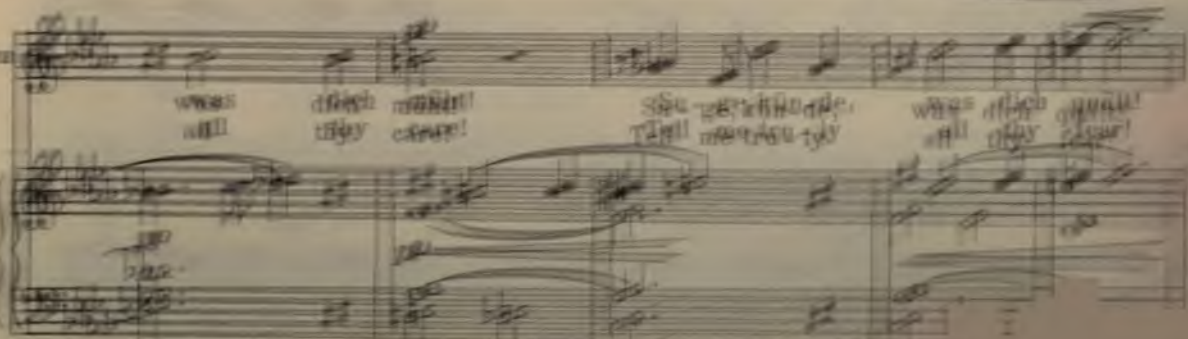
Belebend.  
Animando.

B.   
starr und = lend, wild  
sick and trou = = bid, wild, die =

B.   
sticht - wie er - trag ich, so auch  
traugst: Could I bear it, thus to

B.   
se - heral, nichts die mehr zu sein,  
see thee? No - things I to have,

B.   
fremd, wemder an - standig? O, was soll die  
could and standig to me? Then, oh, will she

B.   
was dich nicht! sie verthoede, was dich nicht!  
all thy care! Then merckst du all thy care!

B.

Her-rin I - sol - de, trau - te-ste Hol - - de, soll sie  
 La - dy, I love thee, none is a - bove thee! Oh! if

*ff* *dim.* *dim.*

Heflig belebend.  
 Animando con impeto.

B.

werth sich dir wännen, ver-trau-e nun Bran - Gä - nen!  
 good she's to do thee, Bran - gæ-na now take to thee!

*p* *dolce* *p* *f* *f* *p*

I.

*Isolda.*  
 Luft! Luft! Mir er-stickt das Herz! Öff-ne!  
 Air! air! or my heart will burst! O - pen!

*cresc.*

I.

Öff - - ne dort weit!  
 o - - pen there wide!

(Brangæna hastily draws apart the cur-

*ff* *dim.*

tains in the centre)

*p*

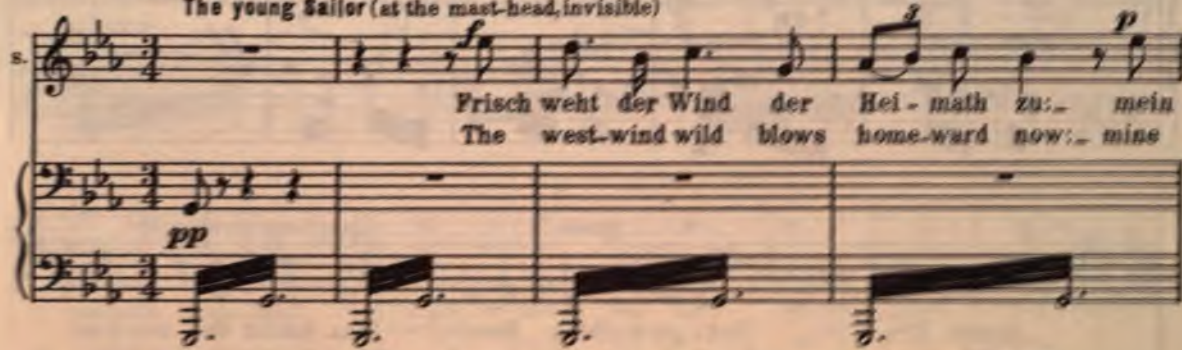
## Scene II.

15

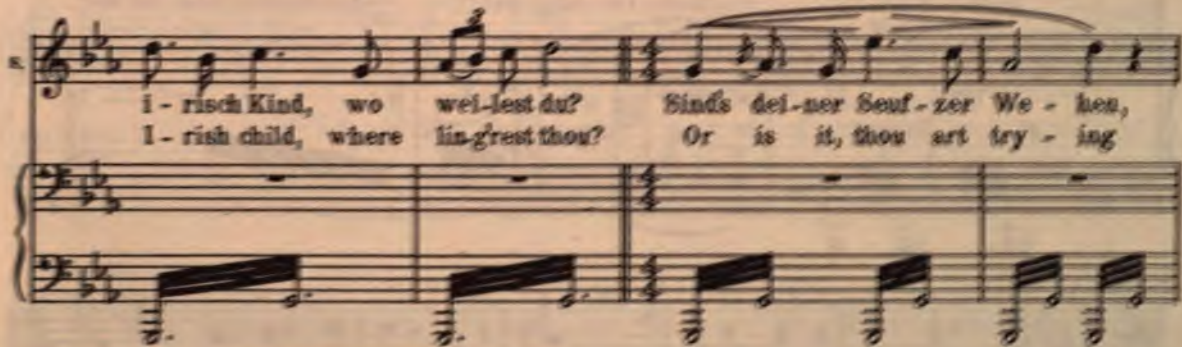
One now looks down the whole length of the ship to the helm, and over the stern across the sea to the horizon. In the centre, about the main-mast, are sailors, busied with ropes, and lying about; beyond them, in the stern, are knights and attendants similarly disposed; somewhat apart stands Tristan, his arms folded, gazing thoughtfully out over the sea; at his feet lounges Kurvenal. From the mast-head above, the voice of the young sailor is heard again.

Mässig langsam. Andante moderato.

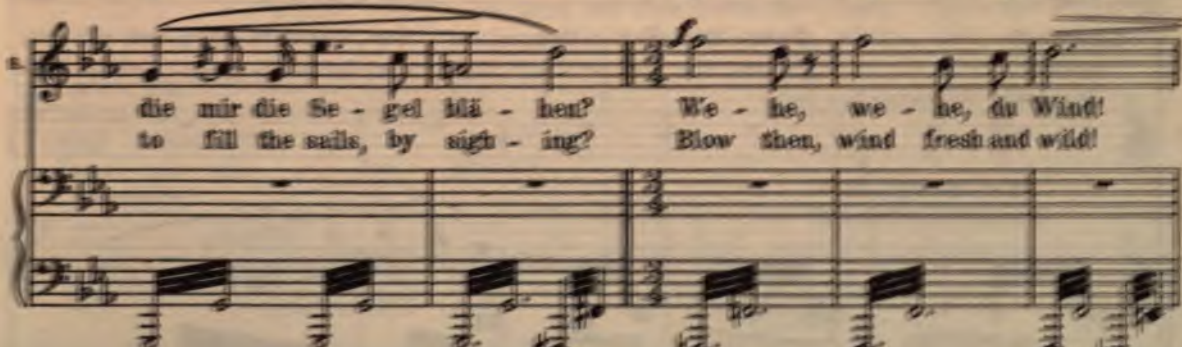
The young Sailor (at the mast-head, invisible)

s. 

Frisch weht der Wind der Hei-math zu:— mein  
The west-wind wild blows home-ward now:— mine


s. 

i-risch Kind, wo wei-dest du? Sind's dei-ner Seuf-zer We-ken,  
I-rish child, where lin-grest thou? Or is it, thou art try-ing

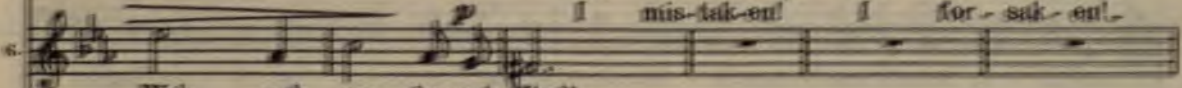
s. 

die mir die Se-gel blä-ken? We-he, we-he, du Wind!  
to fill the sails, by sigh-ing? Blow then, wind fresh and wild!

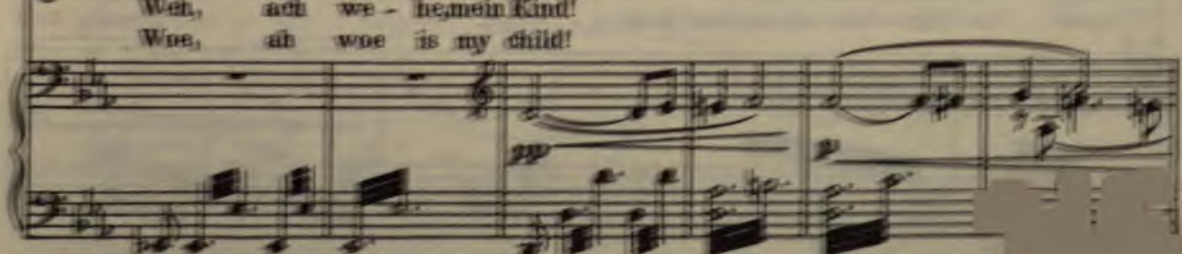
Kurvenal (whose eyes have at once sought Tristan and fixed stonily on him, aside, gloomily)

s. 

Mir er-ken-nen,— mir ver-ken-nen,—  
I mis-tak-en! I for-sak-en!

s. 

Weh, ach we-he, mein Kind!  
Woe, ah woe is my child!

s. 

1. *f*

hehr und heil, — kühn und feig! — Tod - geweihete  
Bright and brave! — Knight and knave! — Death - de-vot-ed

*poco cresc.* — *- cresc.* — *ff*

1. *p* (laughing unnaturally)

Haupt! — Tod-ge-weihetes Herz! — Was hältst du von dem  
head! — Death-de-vot-ed heart! — What think'st thou of the

*p* *p* *pp*

1. Knechte? Dort den Hel - den, der mei-nem Blick den sei-nen  
var-let? There, the he - ro, who turns his eyes a-way from

Brangæna (following her eyes)

2. Wen meinst du?  
Whom mean'st thou?

*p espress.* *pp*

1. birgt, in Scham und Scheu - e ab-wärts schaut. — Sag', wie  
mine in fur - tive shame, and looks a - way: — Speak, how

Brangäne

1. *p cresc.*  
 2. *sf*

dünkt er dich? Frägst du nach Tristan, theu-re Frau? dem Wun-der al-ler  
 like you him? Speak'st thou of Tristan, la-dy dear? That mar-vel of all

Rei-che, dem hoch-ge-pries'nen Mann, dem Helden oh-ne Gleiche, des  
 peoples, that man of high re-nown, that he-ro without e-qual, whose

Isolda (ironically).

1. Der za-gend vor dem Strei-che sich flüch-let wo er  
 Who, shrinking from my whip-lash, wher-e'er he can, would

2. Ruh-mes Hort und Bann?  
 fame so wide has grown?

1. kann, weil ei-ne Braut er als Lei-che für sei-nen Herrn ge-  
 hide, while to his mas-ter he bring-eth a corpse to be his



1. wann! Dünkt es dich dun- kel, mein Gedicht? Frag' ihn dem  
 bride!\_ Think'st thou, there's naught in what I say? He is a

*ff dim.* *p*

1. selbst, den frei-en Mann, ob mir zu nah'n er wagt? Der Eh - ren Gruss und zücht'-ge  
 man, go ask him, then, if come to me he dare? This cai - tiff lord doth e'en neg

*f* *p* *f*

(etwas gedehnt)  
(poco steso)

1. Acht vergisst der Her - rin der za - ge Held, dass ihr Blick ihn nur nicht er  
 lect to greet his la - dy with due re - spect; For he wants not her eye to

*p* *cresc.*

1. rei - che, den Hel - den oh - ne Gle - che!\_ O, — er weiss wohl, war -  
 catch him, this knight with none to match him! Oh, — he knows why it

*ff* *p* *più p* *pp*

1. um! - Zu dem Stol-zen geh; meld' ihm der Her-rin Wort! Meinem Dienst be-  
 is! Now to this Sir Pride bear you his la-dy's will! As my vas - sal

*p*

Brangana.

I.  
B.

reit, schlen - nig soll er mir nah'n. Soll ich ihn bit - ten, dich zu  
bound straight-way let him come nigh. Shall I en - treat him to ap -

Isolda.

B.  
I.

grüssen? Be - feh-len liess' dem Eigenhol - de Furcht der Herrin ich, I -  
proach thee? Nay, let my lord forth-with be told, he miad his mistress, me, I -

(At a gesture of command from Isolda, Brangana leaves her, and hesitatingly makes her way along the deck, past the busy sailors, to the stern; Isolda gazes after her with a blank expression, and throws herself back on the couch, and so remains, during what follows, her eyes steady fixed astern)

Gemächlich.  
Comodo.

I.

sol - de!  
sol - da!

*ten.*

*p* doch kräftig  
ma energico

(Kurvenal sees Brangana coming and, without rising, twitches Tristan's cloak)

*poco cresc.*

Kurvenal.

K. *p*

Hab'Acht Beware, Tri - - stan!  
Tris - - tan!

Tristan (starting)

T. Bot - schaft von I - sol - de. Was ist I - sol - de? -  
Sum - mons from I - sol - da! What's that? - I - sol - da? -

*cresc.*

(He quickly masters himself as Brangæna approaches and curtsies)

Mässig langsam.  
Andante moderato.

T. *rallent.*

Von mei - ner Her - rin? - Ihr ge -  
Art from my la - dy? - Doth her

*p* *f* *p*

T. horsam was zu hö - ren mel - det hö - fisch mir die trau - te Magd?  
faithful hand - maid bring me aught for my o - bedience to o - bey?

Brangæna.

11. Mein Her - re Tri - stan, euch zu se - hen  
My lord, Sir Tris - tan, Sir, your la - dy

*p* *p*

a. wünscht I - sol - de, mei-ne Frau.  
 bids you straight-way come to her.

Tristan  
 Sehnt sie die lan-ge Fahrt, die geht zu  
 Thinks she the journey long? Will soon be

b. Hast; ein' neotliche Son-nen stinkt, sind wir am Land.  
 oder: Hat-je ere so-ven-sonne weill be a-shore.

Was mei-ne Pfraun-er be - rath-ig, ist auch sein' er-rath!  
 What soon thy lia-dy com-mands me, light-ly shall be done.

Erstehet.  
 So mach' die  
 Was mach' die  
 Was mach' die

Tristan zu hergehn: das ist der Wille hin Wilt!  
 Tristan go do her: that is my la dy's will.

Wo der die geht, den  
 Where yonder glass y

HART MITT KÖNIG  
 ICH MITT KÖNIG

zu ihm, hat zu ge-  
 and then, to lead her to him, will I at-tend her Highness;

Mangona.  
 Mein Herr so Tristan, hö-re wohl: dei-ne  
 My lord, Sir Tristan, hear, I pray: in he-

T. *Stel - le, wo ich steh', ge - treu - - lich dien' ich ihr, der*  
*du - ty that I do, I tru - - ly serve her well, the*

*sf espress.* *dim.* *p dolce*

T. *Frau - en höch - ster Ehr', Liess ich das Steu - er jetzt zur*  
*crown of wo - man - kind. If I should straight - way leave the*

*sf* *sf* *sf*

T. *Stund', wie lenkt' ich si - cher den Kiel zu Kō - nig Mar - ke's*  
*helm, how could I pi - lot her bark in safe - ty to King*

*dim.* *p*

**Brangæna.**

T. *Land? Tri - stan, mein Her - re, was höhnt — du mich?*  
*Mark? Tris - tan, your lord - ship: why mock'st — thou me?*

*f* *f*

*accel.*

B. *Dünkt dich nicht deutlich die thör'ge Magd, hör' meiner Her - rin Wort!*  
*Tak'st thou not clearly this fool - ish maid: Hear thou my la - dys words!*

*p accel.* *sf* *p* *sf* *p cresc.*

B.  
So, hiess sie, sollt' ich sa - gen: - Be - -  
Thus, said she, should I tell thee, "Nay,

Gedehnt.  
Steso.

B.  
feh - len liess' dem Ei - genhol - de Furcht der Her - rin sie, I -  
let my lord forth - with be told, he mind his mistress, me, I -

Lebhaft, doch nicht zu schnell.  
Vivace, ma non troppo presto.

Tristan (quietly)

H.  
T.  
sol - de. Was wohl er - wi - der - test du?  
sol - da!" What an - swer think'st thou to make?  
Kurvenal (springing up)

K.  
Darf ich die Antwort sa - gen?  
May I sup - ply the an - swer?

Kurvenal.

K.  
Das sa - ge sie der Frau I - sold!  
This shall she say to Dame I - sold!  
Wer Kornwalls Kron' und  
If England's fee and

K

Eng-lands Erb' an Ir-lands Maid vermacht, der kann der Magd nicht  
Corn-wall's crown to Ireland's maid are due, she can-not be the

K

ei-gensein, die selbst dem Ohm er schenkt. Ein Herr der Welt,  
giv-ers own, and be his un-cles, too. A Man of Fate,

K

Tri-stander Held! Ich ruf's: du sag's, und groll-ten mir tau-send Frau I - sol -  
Tris-tan the Great! I've said: an there should scold us a thousand Dame I - sol -

(While Tristan by gestures tries to silence him, and Brangana, offended, turns to go away. Kurvenal, as she moves slowly away, sings after her at the top of his voice)

Schneller.  
Più mosso.

K

den. „Herr Morold zog zu Mee-re her, in  
das. “To lay a tax on Cornish backs Sir



K. Kornwall Zins zu ha - ben; ein Eilandschwimmt auf ö - dem Meer, da liegt er nun be -  
 Mo - rold once was fer - ried; mid tussocks damp, in dis - mal swamp, his bod - y now lies

*cresc.* *f* *p*

K. gra - - - ben! Sein Haupt doch hängt im I - ren - land, als  
 bur - - - ied! His head, tho', went to I - rish lands, as

*sf* *p*

K. Zins gezahlt von En - ge - land. Heil unser Held Tri - stan, wie der Zins zah - len  
 tax - es sent by English hands. Here's to my lord Tris - tan! For a tax, he's the

*cresc.* *ff*

(Kurvenal, driven away by Tristan, goes below to the cabin; Brangæna, much disturbed, comes back to Isolda, and closes the curtains behind her while the whole crew is heard singing without)

K. kann!“  
 man!“  
 Tenor. *f* *ff* *p* *cresc.* *f* *p* *cresc.*

*Noch etwas beschleunigend*  
*Ancora più mosso*

All the Men. „Sein Haupt doch hängt im I - ren - land, als Zins gezahlt von  
 Bass. His head, tho', went to I - rish lands, as tax - es sent by

En-ge-land. Hei! unser Held Tristan, wieder Zins zah - len  
 Englishhands. Here's to my lord Tristan! For a tax, he's the

*ff*

Sehr lebhaft.  
Allegro molto.

Scene III.

kann!  
man!" (Isolda and Brangæna alone; the curtains are again completely closed)  
 (Isolda rises with a despairing gesture of wrath. Brangæna falls at her feet)

*ff* *ff* *ff*

Brangæna.

Weh! ach we-he! dies zu  
 Woe is me that I must

*dim.*

dul - den!  
bear it!

*p* *cresc.*

## Isolda (restraining herself from a furious outbreak)

*piu f*

I. Brangena.  
 B. Doch nun von Tristan! Ge-nau will ich's ver-nehmen. Ach, fra-genicht!  
 What now of Tristan? Tell all! for I must hear it! Oh, ask me not!

*ff* *dim.* *p trem.*

I. Isolda.  
 B. Frei sag's oh-ne Furcht! Mit hof'-schen Wor-ten wich er  
 Come, speak without fear! With court-ly phrase he par-ried

*p* *p* *p*

I. Doch als du deut-lich mahntest?  
 But when you told him clear-ly?

B. aus. Da ich zur Stell' ihn zu dir rief:  
 all. When I had bid him come forth-with:

*cresc.* *mf*

B. wo er auch steh', so sagte er, getreu-lich dien' er ihr, der Frauen hochster  
 What-e'er he did, said he to me, he tru-ly served thee well, the crown of wo-man

*sf* *dim.* *p* *dolce*

B. Ehr'; liess' er das Steu - er jetzt zur Stund', wie lenkt' er si - cher den  
 kind. If he should straight-way leave the helm, how could he pi - lot the

Etwas zurückhaltend. Poco ritenuto. Isolda (bitterly) (sehr gedehnt) (molto steso)

I. Kiel zu Kö - nig Mar - ke's Land? „Wie lenkt' er si - cher den  
 bark in safe - ty to King Mark? "How could he pi - lot the

Wieder sehr lebhaft. Molto vivace, come prima.

I. Kiel zu Kö - nig Marke's Land! " - Den  
 bark in safe - ty to King Mark!" To

(grell und heftig) (shrill and vehemently)

I. Zins ihm aus - zu - zah - len, den er aus Ir - land  
 pay the tax - es o - - ver that he from Ire - land

Brangæna.

B. zog! brings! Auf dei - ne eig' - nen  
 Thy message I de -

B.

Worte, als ich ihm die ent - bot, liess sei - nen Die - ner Kur - we - nal -  
 liv-er'd, aye, in thy ver - y words. Then said his ser - vant Kur - ve - nal -

Isolda.

1.

Den hab'ich wohl ver - nommen, kein Wort, das mir ent - ging. Er -  
 Ah! but I heard him al - so, no word of it was lost. And

*sf* *p < sf* *p < sf*

1.

fuh - rest du mei - ne Schmach, nun  
 now thou know - est my shame, now

*p < sf* *p < cresc.* *sf più f*

1.

hö - - - re, was sie mir  
 hear - - - what brought it on

*ff* *f*

Sehr bewegt und wechselvoll im Zeitmass.

Con molto moto, vacillando il tempo.

1.

schuf... Wie lachend sie mir Lie - der  
 me. They smile and sing their songs a -

*f* *dim.*

1. *sin - gen, gainst me! wohl Ah! könnt' auch ich but I too er - wi - dern! could an - swer!*

Mässiger.  
Più moderato.

1. *Von ei - nem Kahn, der klein und arm an A - bout the skiff, so small, so poor, that*

*poco rall.*  
*dim.* *p*

1. *Irlands Kü - sten schwamm, da - rinnen krank ein sie - cher Mann e - lend came to Ire - land's shore! And in it lay a wounded man, help - less*

1. *- im Ster - ben lag. I - sol - de's Kunst ward ihm be - and dy - ing there. I - sol - da's skill he learned to*

*più p*

1. *kannt, mit Heil - sal - ben und Bal - sam - saft der know; with salves sooth - ing, and heal - ing balms, the*

*p* *p* *3*

1. *rit.* *a tempo*

Wun - de, die ihn plag - te, ge - treu - lich pflag sie da. Der  
wounds that so dis - tressed him she tend - ed faith - ful - ly. As

*rit.* *a tempo*

*più p* *dim.* *pp*

Immer belebter.  
Sempre più animato.

1. „Tan - tris“ mit sor - gen - der List sich nann - te, als  
„Tan - tris“ he cun - ning - ly had dis - guised him! As

*p* *cresc.*

Schneller.  
Più mosso.

1. „Tri - stan“ I - sold' ihn bald er - kann - te, da in des  
„Tris - tan“ I - sold' soon rec - og - nized him: His sword when

*fp* *fp* *fp* *p*

1. Müß' - gen Schwer - te ei - ne Scharte sie ge - wahr - te, da - rin ge -  
turn - ing o - ver, there a nick she did dis - cov - er, where fit - ted

1. nau sich fügt' ein Split - ter, den einst im Haupt des I - ren -  
fair and square a sliv - er that in the head of Ire - land's

*p* *cresc.*

1. rit - ter, zum Hohn ihr helm - ge - sandt, mit kund' - ger Hand sie  
 he - ro, sent home her pride to wound, her cun - ning hand had

Schnell.  
 Vivace.

1. fand. found! Da schrie's mir Then cried a

1. auf aus tief - stem Grund! voice as from the grave:

1. Mit dem hel - len Schwert ich vor ihm stund, O'er him there I stood with that bright glaive,

1. an ihm, dem Ü - ber - fre - chen, Herrn Mo - rold's  
 to venge, on this ma - raud - er, Sir Mo - rold's



*poco rallent.* *ritenuto* Sehr mässig.  
Molto moderato.

1. Tod zu rä-chen. Von sei - nem  
shame - ful mur-der. Then from his

*p dolce weich*

1. La - ger blickt' er her, nicht auf das  
pal - let looked he up, not on the

*p*

Sehr zurückhaltend.  
Molto ritardando.

1. Schwert, nicht auf die Hand, er sah -  
sword, nor on my hand - But deep

*p molto cresc.* *ff*

1. — mir in die Au - gen. Seines E - len - des jam - mer - te  
— in theyes he looked me, and his help - less - ness trou - bled me

*sehr ausdrucksvoll u zart  
molto espressivo e dolce*

*p*

Langsam.  
Lento.

1. mich; das Schwert - ich liess es fal - len!  
sore; the sword, I let fall from me!

*p cresc.* *p*

Mässig.  
Moderato.

I. Die Mo - rold schlug, die Wun - - de, sie  
That Mo - rold wound I tend - - ed, in

I. heilt' ich, dass er ge - sun - de, und heim nach Hau - se  
hope that, when it was mend - ed, he would for home de-

Schneller.  
Più mosso.

I. keh - re, mit dem Blick mich nicht mehr beschwe-re!  
sert me, where his glanc-es no more should hurt me!

Brangaena.

B. O Wun - der! Wo hatt' ich die Au - gen? Der  
As - tound - ing! How blind have I been, then? The

Immer noch beschleunigend.  
Ancora più mosso.

Isolda.

I. Gast, den einst ich pfe - gen half? Sein Lob hör - test du  
guest whom once I helped to tend? But now thou heardst his

1. e - ben: prais - es: „Heil un-ser Held Tri - stan!“  
 „Here's to my lord Tris - tan!“

1. Der war je - ner traur' - ge  
 He was that poor, wretch - ed

Sehr feurig.  
Con molto fuoco.

1. Mann. man. Er

1. schwur mit tau - send Ei - den mir ew' - gen  
 thou - sand oaths he swore me, how grate - ful

1. Dank und Treu - ei  
 he, how faith - full

I. Nun hör, wie ein Held Ei - de  
Now hear, how a knight keeps his

I. hält!  
oath!

I. Den als Tan - tris un - er - kannt ich ent -  
For as Tan - tris, un - re - vealed, I re -

I. las - sen, als Tri - stan kehrt er kühn zu - rück;  
leased him, as Tris - tan comes he brave - ly back;

I. auf stol - zem Schiff, von ho - hem Bord, Ir - lands  
and from his ship, so proud and high, Ire - lands

Etwas gedehnt.  
Poco steso.

I. Er - bin begehrt' er zur Eh' für Kornwalls mü-den Kö-nig, für  
heir - ess he asks as a bride, for Corn-wall's ser-vile rul-er, his

*rallent.* Schnell. *Vivo.*  
I. Mar-ke, sei-nen Ohm. Da Mo - - rold  
an-cient un-cle Mark. Were Mo - - rold

I. leb - te, wer hätt' es ge - wagt, uns  
liv - ing, who ev - er had dared to

I. je sol - che Schmach zu bie - ten? Für der zins - - pflicht' - gen  
put such a slight up - on us, as that pay - - er of

I. Kor - nen-Für - sten um Ir - lands Kro - ne zu wer-ben!  
Corn - ish trib - ute for Ire - lands crown should be suit - or!

*poco rallent.*

1. *Ach, we - he mir! Ich ja  
Ah, woe is mel! I it*

Müssig.  
Moderato.

1. *war's, die heim - lich selbst die Schmach sich  
was that cov - ert - ly my shame be -*

Belebt.  
Animato.

1. *schuf! Das rä - chen - de Schwert, statt es zu schwingen,  
got! That sword of re - venge, wav - ring un - wield - ed,*

*molto riten.*

Noch mehr zurückhaltend.  
Ancora più riten.

1. *macht - los liess ich's fal - len! Nun  
weak - ly fell be - fore me! Now*

Wieder schnell.  
Vivo, come prima.

1. *dien' ich dem Va - sal - len! o'er mel  
rules my vas - sal*

Brangona.

Da Frie-de, Sühn' und Freund -  
When peace-ful truce and friend -

schaft von Al- - - - - len ward be -  
ship were sworn - - - - - by both the

schworen, wir freu-ten uns All' des Tag's; wie ahn-te mir da, dass  
peo- ples, how joy-ful we were that day! How could I fore-see the

dir es Kum-mer schüf?  
pain would bring to thee?

Isolda.

O blin - - - - - ge Au - gen! Blö - - - - - de  
Oht eyes, how blind - ed! Heart, how

Hier — zucht! / An — der / Nacht — ver —  
 time — (all) / here — / night — work!

Schweigen! / Wie / an — der / Tri — stan — aus, was / ich / verschlossen  
 si — lence! / how / here — / Tri — stan — fort — what / I / had —

Mässiger.  
 Meno mosso.

hielt! / Die / schwei — gend / ihm / das / Le — ben / ihm  
 breathed! / She / who / by si — lence / gave / him

gab, / vor / Fein — des / Ra — che / ihm / schwei — gend / barg; / was  
 life, / from / foes / by si — lence / she / kept / him / safe; / the

(steigernd)  
 (più appassionato) *acceler.*

stumm / ihr / Schutz / zum / Heil / ihm / schuf,  
 si — lent / care / that / wrought / his / weal

*acceler.*



Schnell.  
Allegro.

I. mit ihr gab er es preist  
to her he dared re-veall

I. Wie How sieg - prangend, heil und hehr,  
mas ter-ful, brave and bold,

I. laut turned und hell all wies er auf mich:  
turned he all eyes up on mel:

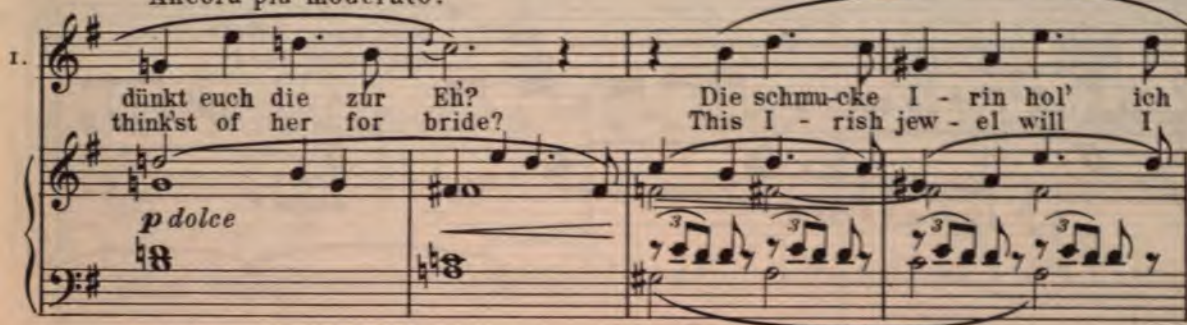
Etwas mässiger.  
Poco più moderato.

I. „Das wär' trea  
„A trea

I. ein Schatz, mein Herr und Ohm; wie  
- sure she, my-liege and coz; what

Noch mässiger.  
Ancora più moderato.

43

I.   
dü nkt euch die zur Eh? Die schmu-cke I - rin hol' ich  
thinkst of her for bride? This I - rish jew - el will I

*p dolce*

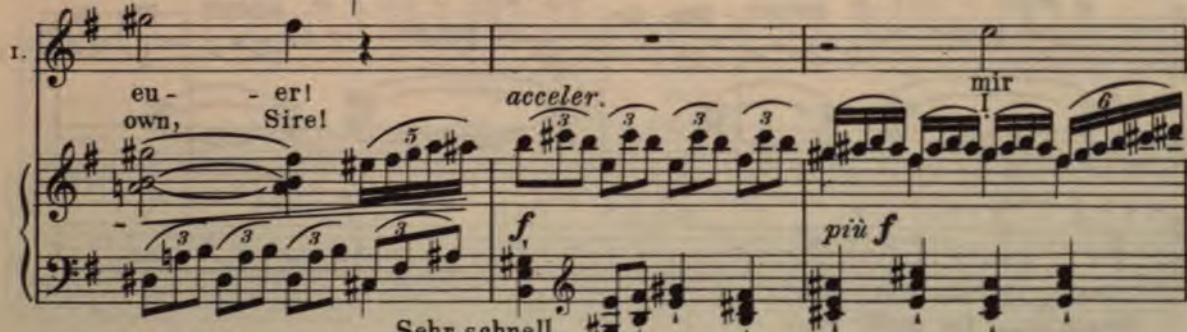
Belebend.  
Animando.

I.   
her; mit Steg und We - gen wohl - be-kannt, ein  
bring; for ev - 'ry stock and stone know I; a

*cresc.*

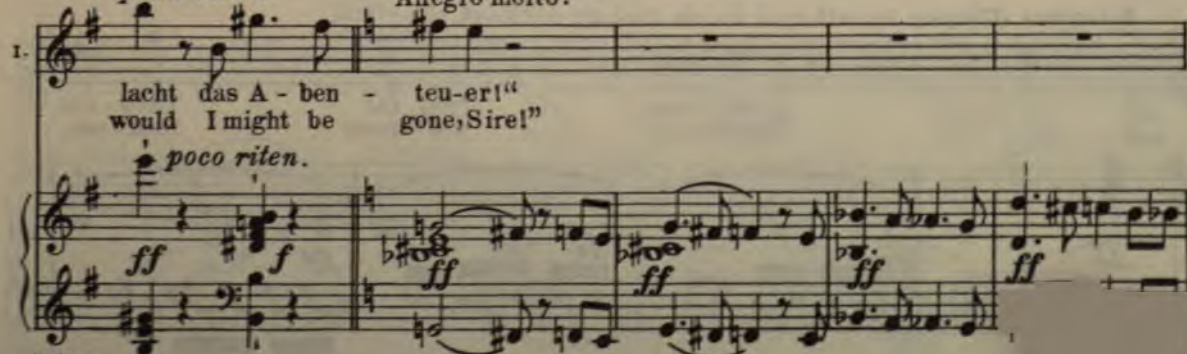
Immer belebter.  
Sempre più animato.

I.   
Wink, ich flieg' nach I - ren-land; I - sol - - de, die ist  
nod, and Ill to Ire - land fly; I sol - - da is your

I.   
eu - - er! *acceler.* mir  
own, Sire! *f* *più f*

*poco riten.*

Sehr schnell.  
Allegro molto.

I.   
lacht das A - ben - teu-er! " gone, Sire!"  
would I might be  
*poco riten.* *ff*

44

1. Fluch dir, Ver-ruch-ter! / Curse thee, thou das-tard!

1. Fluch / Curs'd

1. - dei - nem Haupt! / - be - thy head!

1. Ra - - - - - chel Tod! / Ven - - - - - geancel Death!

1. Tod uns Bei - den! / Death for both, too!

Brangona (flinging herself upon Isolda with unrestrained affection)

2. O Sü - ssel Trau - te! Theu - rel / O sweet-est! Mis - tress! Dear - est,

B. *ff* *ff* *ff*

Hol - del Gold' - ne  
pur - est! Gold - en

(She draws Isolda

B. *ff* *ff* *ff*

Her - rin! Lieb' I - sol - del  
La - dy! Trust - ed sur - est!

toward the couch)

B. *decresc. poco a poco*

Hör' mich! Kom - me!  
Hear mel Come, then!

B. *p*

Setz' dich her!  
Sit thee her!

Immer noch sehr bewegt.  
Sempre con molto moto.

B. *p* *mf* *p* *mf*

Wel - cher Wahn! Welch' eit - les  
This is false and base - less

*S.*

Zür - nen! Wie magst du dich be - thö - ren, nicht hell zu seh'n noch hö - ren?  
an - ger! Thou look'st at all in - sane - ly, nor see'st or hear'st it plain - ly.

*S.*

Was je Herr Tri - stan dir ver - dank - te, sag; konnt' er's hö - her  
How - ev - er much Sir Tris - tan owes thee, how could he more re -

*mf* *p* *mf* *p*

*S.*

loh - nen, als mit der herr - lich - sten der Kro - nen? So dient' er  
nown thee, than that as queen he now should crown thee? Thus serves he

*cresc.* *p*

*S.*

tren - well dem ed - len Ohm; dir  
well his no - ble king; he

*S.*

gab er der Welt be - gehr - lich - sten Lohn; dem eig' - nen Er - be,  
gives thee the world's most cov - et - ed prizel For all his for - tune,

*p* *p*

B  
 echt und e-del, ent-sagt' er zu dei-nen Fü-  
 true and no-ble, be-fore thee henow dis-own

B  
 ssen, als Kö-ni-gin dich zu  
 eth, when thee as a queen he

(Isolda turns away)

B  
 grö-ssen!  
 crown-eth!

B  
 Und warb er Mar-ke dir zum Ge-mahl, wie wolltest  
 And if to Mark he mar-ries thee now, why hast thou

B  
 du die Wahl doch schel-ten, muss er nicht werth dir gel-ten?  
 thus his choice re-sent-ed? Shouldst not be well con-tent-ed?

*ausdrucksvoll  
 espressivo*

B. Von ed- - ler Art und mil- dem Muth, wer  
Of no- - ble race and gen- tle ways, who

*p sempre legato*

B. gli- - che dem Mann an Macht und Glanz?  
e- - quals this man in might or fame?

*cresc.* *p*

H. Dem ein hehr - ster Held so treu - lich dient,  
If a knight so no - ble serves him well,

*p* *p*

B. wer möch - te sein Glück nicht thei -  
shouldst thou, then, not be de - light-

*cresc.* *p*

B. len, als Gat- - - - - tin  
ed, with him - - - - - to

*p* *cresc.*

Isolda (staring vacantly)

I. bei ihm wei- - - - -len?  
 be u - nit- - - - -ed?

I. Un- - - - -ge - minnt\_ den hehr- - - - -sten  
 Un- - - - -be - loved, - yet ev- - - - -er

I. Mann\_ stets\_ mir nah' zu se- - - -  
 thus\_ near\_ to him so no- - - -

I. hen!\_ wie könn' ich die Qual be - ste - hen?  
 ble!\_ How can I en - dure my trouble?

Brangæna. (d.=d)  
 Was meinst du Ar - ge? Un- -ge - minnt?  
 How dar'st how say it? (d.=d) Un- -be - loved?



(She comes toward Isolda coaxingly and caressingly)

B.

Wo  
Where

*p*

*ausdrucksroll  
espressivo*

B.

leb- te der Mann, der dich nicht lieb- te? der I- sol-  
lives there a man that would not love thee? He that sees

ii.

- den sah', und in I- sol- den se- glad-  
I - sol- - da, would he not too

*p* *sehr weich  
dolcissimo*

ii.

lig nicht ganz ver- ging'? Doch.  
ly in love ex- pire? And

*p* *mf*

B.

der dir er- ko- ren, wär' er so kalt,  
he that thou choos-est, waxed he e'er cold,

*dim.* *p* *mf*

17. zög' ihn von dir ein Zau - ber ab, den  
drew him some spell from thee a - way, I'd

18. Bö - sen wüsst' ich bald zu bin - hold  
quick - ly find some way to hold

19. - den; ihn bann - te der Min - ne  
- him, and bind him in ma - gic

(*d. = d.*) (Coming close to Isolda with a mien of mysterious familiarity)

Macht. love. Kennst du der Know'st thou not

20. Mut - ter Kün - ste nicht? Wähnst du, die Al - les klug er -  
well thy mother's skill? Think'st thou that she, that all fore -

B. wagt, oh - ne Rath in frem - des Land hätt' sie mit dir mich ent -  
sees, un - pre - pared had bid - den me to seek far coun - tries with

Etwas langsamer.  
Poco più lento.

B. sandt? Der Mut - ter Rath gemahnt mich  
thee? My mother's arts I know full

Isolda (darkly)

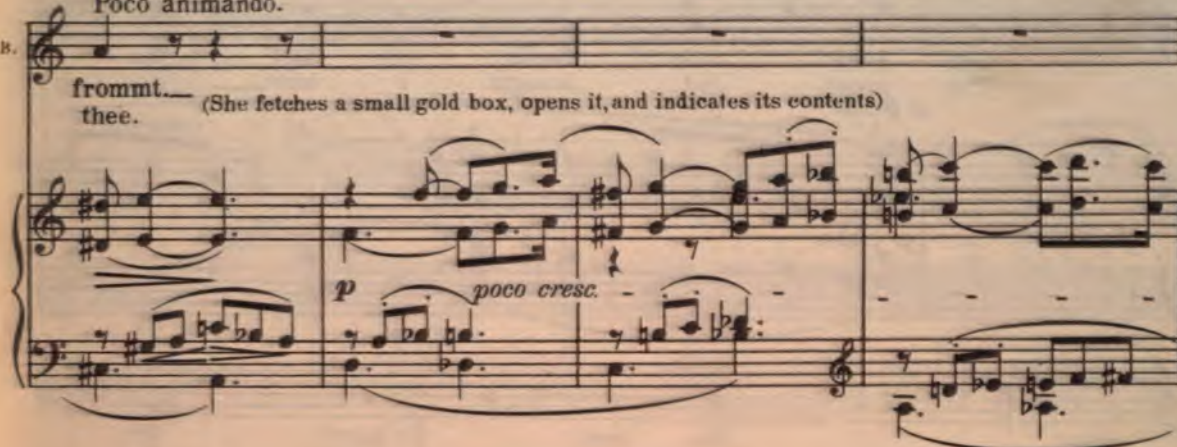
I. recht; willkom - men preis' ich ih - re Kunst -  
well, and glad - ly now I welcome them -

I. Ra - che für den Ver - rath, - Ruh' in der Noth dem  
Ven - geance for trea - son they, - rest - when the heart - is

B. Herzen! Den Schreindort bring' mir her! Er birgt, was heil dir  
troubled! That cas - ket fetch me here! Here lies a cure for

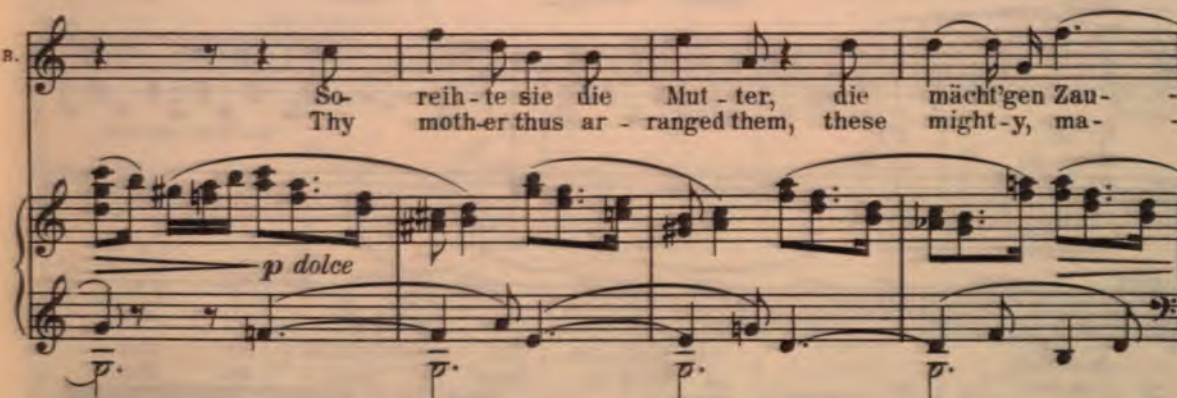
Brangæna.

Etwas belebend.  
Poco animando.

B. 

frommt.— (She fetches a small gold box, opens it, and indicates its contents)  
thee.

*p* *poco cresc.*

B. 

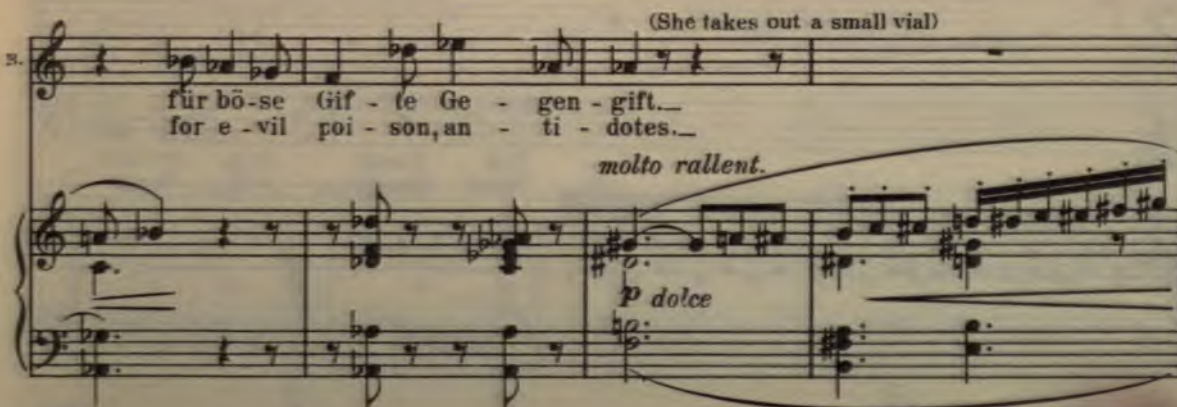
So reih-te sie die Mut-ter, die mäch't'gen Zau-  
Thy moth-er thus ar-ranged them, these might-y, ma-

*p dolce*

B. 

- bertränke: Für Weh und Wun-den Bal-sam hier,  
- gic potions: For pain and wounds a balm is here,

*p*

B. 

(She takes out a small vial)  
für bö-se Gif-te Ge-gen-gift...  
for e-vil poi-son, an-ti-dotes...

*molto rallent.*  
*p dolce*

*a tempo* Mässig. Moderato.

Den hehr-sten Trank, ich halt' ihn  
The great-est draught, I have it

*a tempo*

*f* *p dolce*

Isolda.

hier. Du irrst, ich kenn' ihn  
here. You're wrong - I know it

*piu p* *pp*

bes-ser; ein star-kes Zei - chen schnitt ich ihm  
bet-ter. I deep-ly drew a mark on the

*pp* *p*

ein. (She seizes a vial and shows it)  
one.

*cresc. poco a poco*

Der Trank ist's, der mir  
This draught will do me

*ff* *p*

Schnell.  
Presto.

(She has risen from the couch and listens with rising dread to the cries of the seamen)

I. taugt! good!

B. Brangæna. (She recoils in horror)

Der To- -des-trank!  
That death - ly draught!

*ff*

*ff* Tenor I.

Ho! he! ha! he! ho! he! ha! he!

Yo heave o! heave o! heave o! heave

Seamen (without) Bass I. *ff*

Am Un-ter-mast die Se - gel ein!  
Stand by the sheet! Haul down the sail!

*f*

Isolda.

Tenor I. Das deu- -tet schnell - le  
How quick - -ly we have

ho! he! ho!  
o! heave o!

Tenor II. *ff*

Bass I II. Am Stand Un - ter-mast die Se - gel ein!  
by the sheet! Haul down the sail!

Ho! he! ha! he! ho! he! ha! he!

Yo heave o! heave o! heave o! heave

*ff*

1. *Fahrt!*  
come!

2. *Weh mir!*  
Woe's me!

3. *Na - he das*  
Here is the

*(strepitoso)*

## Scene IV.

*Lebhaft. (♩=♩)*  
*Vivace.*

(Through the curtains enters Kurvenal unceremoniously)

Kurvenal.

1. *Land!*  
land!

2. *Auf!*  
Up!

3. *Auf!*  
Up!

4. *Ihr*  
ye

5. *Frau-*  
wo-

6. *-en!*  
-men!

7. *Frisch und froh!*  
Look a - live!

8. *Rasch ge-rü - stet!*  
Come, be mov-ing!

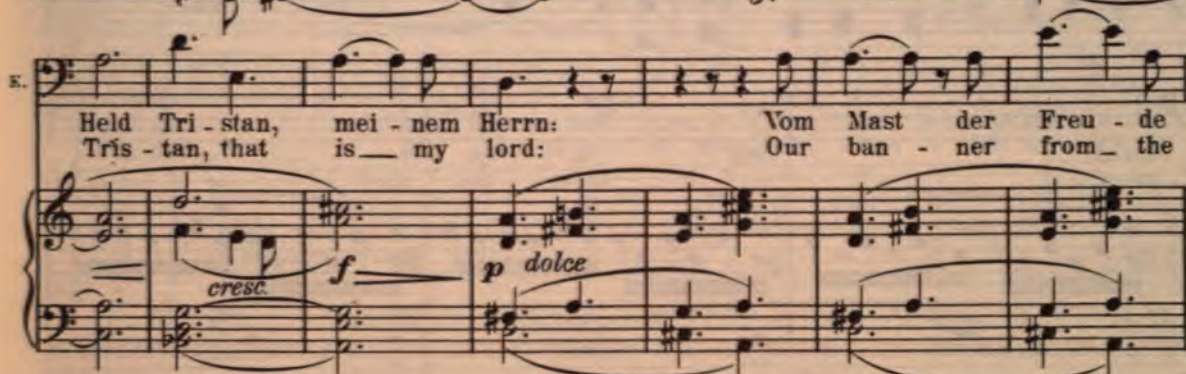
9. *Fer - tig nun, hur - tig und flink!*  
Stead-y and read-y and spry!

*dim.* - - - *p* *cresc.*

K. 

Und Frau I- -sol-den sollt' ich sa-gen von  
 For Dame I- -sol-da I've a message, from

*f p f p*

K. 

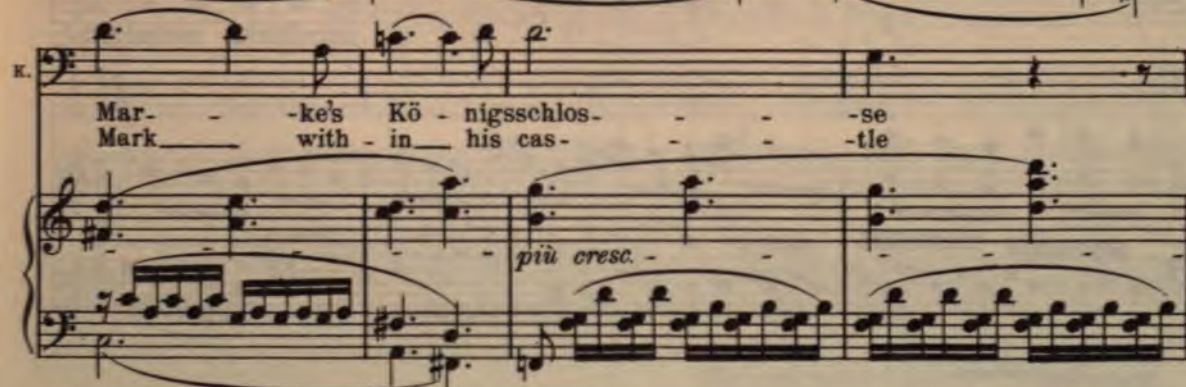
Held Tri - stan, mei - nem Herrn: Vom Mast der Freu - de  
 Tris - tan, that is my lord: Our ban - ner from the

*cresc. f p dolce*

K. 

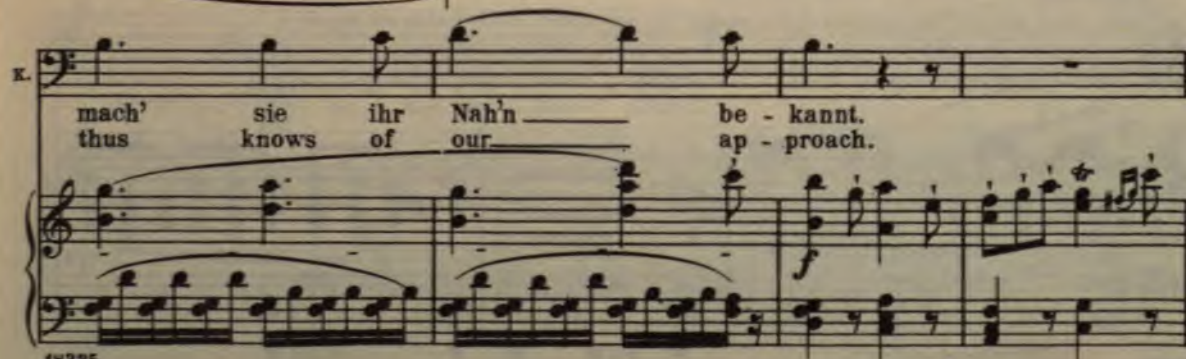
Flag - ge, sie we - he lu - stig ins Land; in King  
 mast - head, is wav - ing gai - ly a - shore;

*un poco cresc.*

K. 

Mar - - ke's Kö - nigsschlos - - se  
 Mark with - in his cas - - tle

*più cresc.*

K. 

mach' sie ihr Nah'n be - kannt.  
 thus knows of our ap - proach.



f. Drum Frau I - sol - de bät er ei - len, fürs  
Will Dame I - sold be pleased to hur - ry, pre -

x. Land sich zu be - rei -  
pared to leave the wa -

x. ten, dass er — sie könnt? ge - lei - ten.  
ter, that so — he may — es - cort her.

Mässig.  
Moderato. (♩=♩)

Isolda (who was at first startled at the summons, now composedly and with dignity)

Herrn  
Sir

1. Tri-stan brin - ge mei - nen Gruss, und meld' ihm, was ich  
 Tris-tan may'st thou greet from me, and say how I have

1. sa - ge. Sollt' ich zur Seit' ihm ge - hen, vor Kö - nig Mar-ke zu  
 spo - ken: If I should walk be - side him, when to his monarch he

1. ste - hen, nicht möcht' es nach Zucht und Fug ge - seh'n, em -  
 hied him, then would it be nei - ther meet nor right, un -

1. pfing' ich Süh - ne nicht zu - vor für un - ge - sühnte Schuld:  
 less I first had par - doned him for what of - fense he gave:

(Kurvenal makes a gesture of defiance)

1. drum such' er mei - ne Huld.  
 So let him par - don crave.

(mit Steigerung)  
(con impeto)

1. Du mer - ke wohl und meld' es gut!  
Thou, mark me well, and bear it straight!

1. Nicht woll' ich mich be - rei - ten, ans Land ihn zu be -  
She will not leave the wa - ter, nor he to land es -

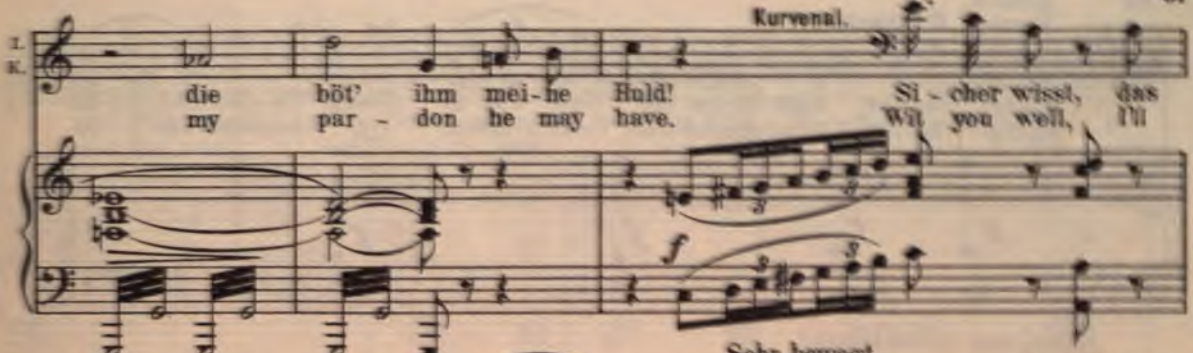
(sich mässigend)  
(moderando)

1. glei - ten; nicht werd' ich zur Seit' ihm ge - hen, vor  
cort her, nor yet would she walk be - side him, when

1. Kö - nig Mar - ke zu ste - hen, be - gehrte Ver - ges - sen und Ver - ge - ben nach  
to King Mark - he hied him, un - less to for - give him and for - get, he shall

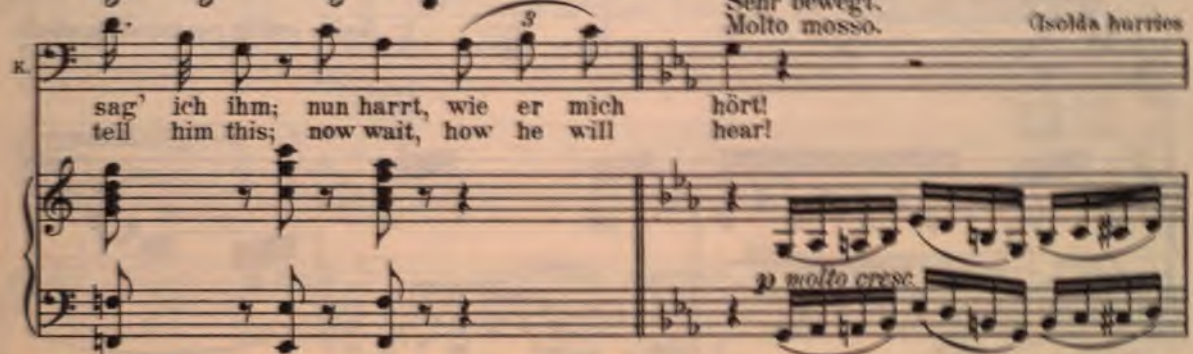
1. Zucht und Fug er nicht zu - vor für un - ge - büss - te Schuld -  
ask me first, as he should do. For what of - fense he gave,

*Kurvenal.*

I.  *f*

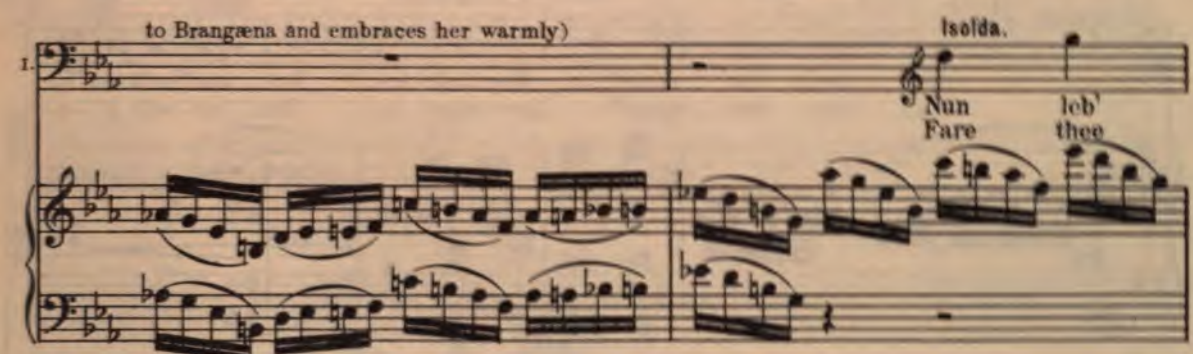
die bö't ihm mei-he Huld! Si-cher wissl, das  
my par-don he may have. Wil you well, I'll

*Sehr bewegt. Molto mosso.* (Isolda hurries)

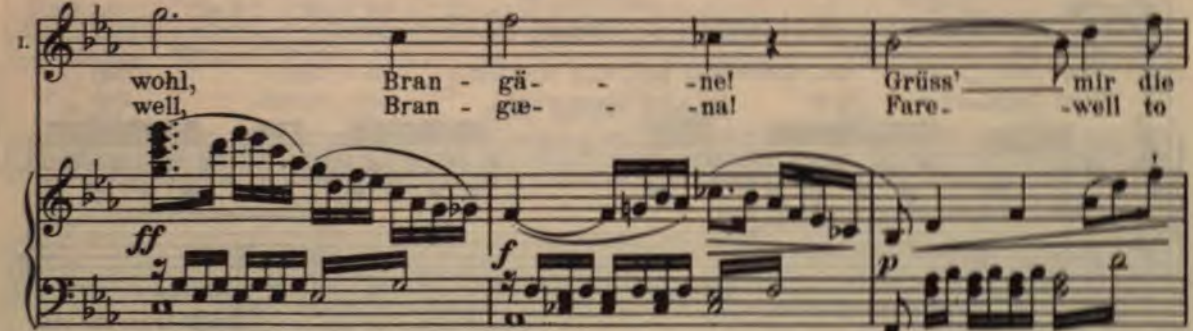
K.  *pp molto cresc.*

sag' ich ihm; nun harrt, wie er mich hört!  
tell him this; now wait, how he will hear!

to Brangæna and embraces her warmly)

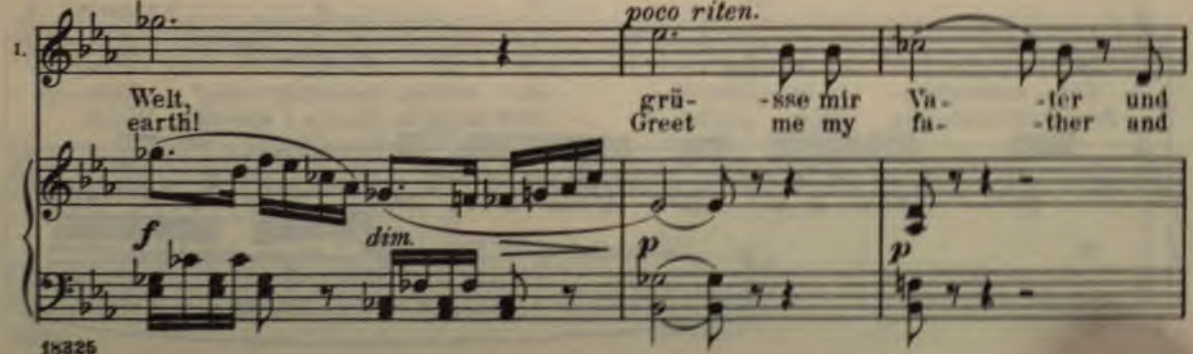
I.  *Isolda.*

Nun Fare leb' thee

I.  *ff*

wohl, Bran-gä-ne! Grüss' mir die  
well, Bran-gæ-na! Fare-well to

*poco riten.*

I.  *f dim. p*

Welt, grü-esse mir Va-ler und  
earth! Greet me my fa-ther and

Schnell.  
Presto. Brangæna.

I.  
II.

Mut-ter! Was ist? Was sinnst du? Woll-test du flieh'n? Wo-hin soll ich dir  
mother! What say'st? What mind'st thou? Think'st thou to fly? Wherethen am I to

Mässig und zurückhaltend.  
Moderato e ritenuto.

(Isolda swiftly regains self-control)

I.  
II.

fol-gen?  
fol-low?

*f dim.* *più p*

Isolda.

I.  
II.

Hör-test du nicht? Hier bleib' ich, Tri-stan will ich er-  
Hast thou not heard? Here stay I; Tris-tan will I a-

*pp* *p*

I.  
II.

war-ten.— Ge-treu be-folg' was ich be-fehl': den  
wait here.— Now fol-low close what I com-mand: the

*pp* *p* *p*

(Isolda takes the vial  
from the casket.)  
Brangæna.

I.  
II.

Süh-ne-trank rü-ste schnell;— du weisst, den ich dir wies? Und  
draught of truce, mix it quick:— thou know'st, the one I show'd? Which

*p* *p* *p*

*Isolda.*

I. wel-chen Trank? Die - sen Trank! In die gold'-ne Schale giess' ihn aus; ge-  
was the one? Here's the one! In that gold - en goblet pour it out; 't will

*cresc. - ff dim. -*

*Schnell.  
Presto.*

I. füllt fasst sie ihn ganz. al - most fill it full.

*p f*

I. Brangæna (taking the vial in terror) Sei du mir treu! true?  
Canst thou be true?

B. Trau' ich den Sinn? Den Trank für  
Can this be true? For whom the

*più f ff dim. -*

I. Wer mich be - trog. Trin - ke mir  
Him that be - trayed! Truce will he

B. wen? draught? Tri - stan?  
Tris - - - tan?

*p f dim. -*

## Brangæna (throwing herself at Isolda's feet)

1. *Süh-pledge* - - - - - *ne! me!* *Entset-zen!*  
*O hor-ror!*

*p cresc.* *ff*

2. *Isolda (with great vehemence)*

1. *Scho-ne mich Ar-me!* *Scho- - - - ne du*  
*Pit - y, I pray thee!* *Pit - - - - y thou*

*ff*

1. *mich, un-treu-e Magd!\_*  
*me, O faith-less maid!\_*

*piu f*

Allmählich etwas zurückhaltend.

Poco a poco ritenuto.

1. *Kennst du der Mut-ter Kün-ste nicht?* *Wähnst du, die Al-les klug er-*  
*Know'st thou not well my mother's skill?* *Think'st thou that she, who all\_ fore-*

*dim.*

1. *wägt, oh-ne Rath in fremdes Land hätt' sie mit dir mich ent-*  
*sees, un-pre-pared had bid-den me to seek far coun-tries with*

*dim.*

I. sandt? thee? Für Weh' und Wun - den gab sie Bal - sam,  
For pain and wounds a salve she gave me,

*pp* *p* *p*

Gedehnt und langsam.  
Lento e steso.

I. für bö - se Gif - te Ge - gen - gift: für  
for e - vil poi - sons, an - ti - dotes: for

*p* *pp*

Wieder bewegter.  
Più mosso come prima.

I. tief - stes Weh', für höch - stes Leid  
deep - est woe, for keen - est pain,

*p* *cresc.* *f*

I. gab sie den To - des - trank. Der  
gave she the draught of death. Let

*ff* *trem.* *p* *più p*

Langsam. Lento.  
Brangæna (almost beside herself)

I. Tod nun sag' ihr Dank! O tief - stes  
Death, then, thank her now! O deep - est

*pp* *rallent.* *pp*



Isolda. *poco accel.* *molto acceler.* *molto acceler.*

Gehorchst du mir nun? Bist du mir treu?  
Now wilt thou o - bey? Canst thou be true?

Weh! O höch - stes Leid! Der Trank?  
woel O keen - est pain! The draught?

Kurvenal (entering)

Herr Sir

*poco accel.* *molto acceler.*

*poco cresc.* *molto cresc.*

Lebhaft.  
Vivace. (Brangæna rises, terrified and confused. Isolda strives with a mighty effort to compose herself)

Tri - stan!  
Tris - tan!

*più f*

Etwas zurückhaltend.  
Poco ritenuto.

*ff* *dim.*

Isolda (to Kurvenal)

Herr Tri - stan tre - te  
Sir Tris - tan may draw

*più p* *p*

# Scene V.

(Kurvenal retires again. Brangana, scarcely mistress of herself, turns towards the back. Isolda, summoning all her powers to meet the crisis, walks slowly and with effort to the couch, leaning on the head of which she then stands, her eyes fixed on the entrance.)

Langsam. Lento.

1. *nah!*  
*nigh!*

*p* *molto cresc.* *ff*

*p* *molto cresc.* *ff*

*p* *molto cresc.* *ff* *dim.*

(Tristan enters and pauses respectfully at the entrance)

*p* *pp* *cresc.* *mf*

(Isolda, a prey to violent agitation, gazes on him intently)

*p* *f* *cresc.*

*f* *ff*

Tristan.

T. Begehrt, Her - rin, was ihr wünscht.  
Command, la - dy, what you wish.

*p* *p* *f* *p*

I. Isolda.  
Wüss-test du nicht, was ich be - geh-re, da doch die  
Tho' un - a - ware what were my wishes, was it not

*p*

I. Furcht, mir's zu er - fül - len, fern mei-nem Blick dich hielt?  
fear to un - der - take them, kept thee from out my sight?

*p*

T. Tristan. Isolda.  
Ehrfurcht hielt mich in Acht. Der Eh - re  
Hon - our held me in awe. Small hon - our,

*p* *gehalten tenuto*

I. we - nig bo - test du mir; mit off' - nem Hohn ver - wehrtest du Ge -  
tru - ly, gav - est thou me; with sheer con - tempt hast thou re - fused o -

*p cresc.*

**Tristan.**

hor-sam mei-nem Ge-böt.      Ge-hor-sam ein-ig  
 bedience un-to my call.      O-bedience on-

Musical score for Tristan's first vocal line and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**Isolda.**

So dankt' ich Ge-rin-ges dei-nem Herrn,  
 Small thanks has thy mas-ter, then, from me,  
 hielt mich in Bann.  
 kept me a-way.

Musical score for Isolda's first vocal line and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment continues with a similar texture to the previous system.

rieth dir sein Dienst      Un-sit-te ge-gen sein ei-gen Ge-mahl?  
 if serv-ing him      makes you un-man-ner-ly toward his be-trothed!

Musical score for Isolda's second vocal line and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment features a more active bass line with some triplets.

**Tristan.**

Sit-te lehrt, wo ich ge-lebt:      zur Bräut-fahrt dor  
 Cus-tom says, where I have lived:      Ere mar-riage, the

Musical score for Tristan's second vocal line and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment features a steady bass line and chords.

**Isolda.**

Bräut-wer-ber mei-de fern die Braut.      Aus Wel-cher Borg?  
 bride-bring-er keeps him from the bride.      And wherefore so!

Musical score for Isolda's second vocal line and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment includes dynamic markings like *cresc.*, *mf*, and *dim.*

**Tristan.** **Isolda.**

I. I. *p* *pp* *p*

Fragt die Sit - te! Da du so  
Ask the cus - tom! If you're for

I. I. *gehalten tenuto* *3* *3* *poco cresc.* *3*

sitt - sam, mein Herr Tri - stan, auch ei - -ner  
cus - tom, my lord Tris - tan, one oth - -er

I. I. *3* *3* *3* *3* *sf*

Sit - te sei nun ge - mahnt: den Feind dir zu  
cus - tom let me re - call: from foe well to

**Tristan.**

I. I. *sf* *p* *cresc.*

süh - nen, soll er als Freund dich rüh - men. Und wel - chen  
ward thee, let him as friend re - gard thee. And who's my

**Isolda.**

I. I. *sf* *molto cresc.* *ff* *f*

Feind? Frag' dei - ne Furcht!  
foe? Ques - tion thy fear!

I. I. Tristan. Isolda.

Blut-schuld schwebt zwischen uns. Die ward gesühnt. Nicht zwischen  
'Twixt us blood - - guilt - i - ness! That was for-giv'n. Not be-tween

I. I. Tristan.

uns!  
us! Im off-nen Feld, vor al-lem Volk ward  
In o-pen field, 'fore all the folk, a

Etwas bewegter, doch mässig.  
Poco più mosso, ma moderato.

I. I. Isolda.

Ur - feh - de ge - schworen. Nicht da wars, wo ich  
fend - truce has been sworn to. 'Twas not then that I

I. I.

Tan-tris barg, wo Tri-stan mir ver-fiel. Da  
Tan-tris hid and Tris-tan hos-tage held. Then

*sech dolce*

I. I.

stand er herr - lich, hehr und heil;  
stood he lord - ly, brave and bright;

*dolce*

1. doch was er schwur, das schwur ich nicht: zu  
 yet what he swore, that swore not I: I

*p molto cresc.*

1. schwei-gen hatt' ich ge-lernt. Da in stil-ler  
 school'd my-self to be still. In my qui-et

*p*

Belebend.  
 Animando.

1. Kam-mer krank er lag,  
 cham-ber sick he lay,

*p* *mf*

1. mit dem Schwer-te stumm ich vor ihm stund:  
 with his sword I stood be-fore him, dumb:

*mf* *cresc.*

1. schwieg da mein Mund,  
 No word I spoke,

*piu f*

Sehr lebhaft.  
Molto vivace.

73

I  
bannt' ich meine Hand; doch  
lift- ed not a hand. But

I  
was einst mit Hand und Mund ich ge-lobt, das  
all that with hand and voice I'd re-solv'd, I

I  
schwur ich schweigend zu hal-ten. Nun  
swore in si-lence to do, then. Now,

Wieder mässiger.  
Più moderato.

Tristan.

I  
will ich des Ei - des wal - ten. Was schwurt ihr,  
now let my oath come true, then! What didst thou

I  
Frau? Ra - che für Mo - rold! Müht euch  
swear? Ven - geance for Mo - rold! Car'st for

Isolda (quickly) Tristan (quietly)



Lebhafter.  
Più vivo.

Isolda (animatedly)

1. *T.*  
1. die? Wagst du zu höh - nen? -  
that? Dar'st thou to scorn me? -

1. An - ge - lobt war er mir, der heh - re  
I was plight - ed to him, the glo - rious

1. I - ren - held; sei - ne Waf - fen hatt' ich ge -  
I - rish lord, and his weap - ons all had I

1. weiht; für mich zog er zum Streit.  
blessed; for me went he to war,

Noch etwas mehr belebend.  
Ancora più animando.

1. Da er ge - fal - len, fiel mei - ne Ehr; in des Her - zens  
and at his fall - ing, my hon - our fell. When my heart was

1. Schwe - re schwur ich den Eid: würd' ein  
break - ing, made I this vow: If no

1. Mann den Mord nicht süh - nen, wollt' ich  
man his quest would make it, I, a

Etwas mässiger.  
Poco più moderato.

1. Magd mich dess' er - küh - - nen...  
maid, would un - der - take it...

1. Siech und matt in mei - ner Macht,  
Sick and weak and in my power,

Belebter. Più animato.

1. war - um ich dich da nichtschlug,  
Wherefore I slew thee not there,

Mässiger.  
Più moderato.  
(zurückhaltend)  
(ritenuto)

Belebend.  
Animando.

1.  *p*

das sag' dir selbst mit leich-tem Fug:- Ich pflag des  
is clear e - nough, as thou shalt hear:- Thee watched I

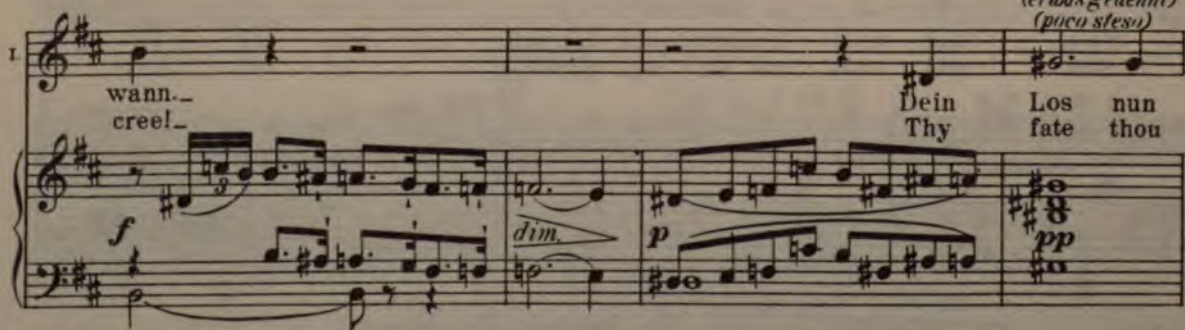
1.  *cresc.*

Wun - den, dass den heil Ge - sun - den  
o - ver, that thou mightst re - cov - er,

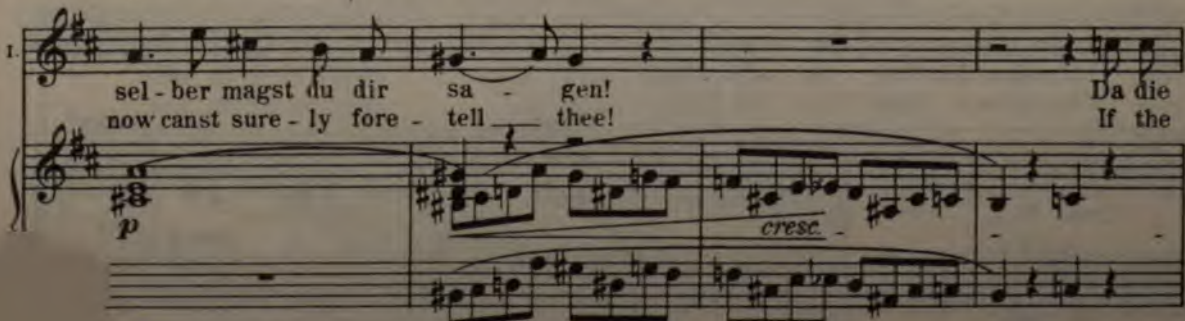
1.  *f*

rä - chend schlü - ge der Mann, der I - sol - den ihn ab - ge -  
fierce - ly slaugh - ter'd to be, at I - sol - da's ex - press de -

Mässig.  
Moderato.  
(et was gedehnt)  
(poco stes)

1.  *f* *dim.* *p* *pp*

wann - Dein Los nun  
creel - Thy fate thou

1.  *p* *cresc.*

sel - ber magst du dir sa - gen! Da die  
now canst sure - ly fore - tell thee! If the

Män - ner sich all' ihm ver - tra - gen, wer muss nun Tri - stan  
men are con - tent to o - bey - thee, who is there left to

schlagen?  
slay thee?

*ff* *rallent.* *dim.*

Langsam.  
Lento. Tristan (pale and gloomy)

War Mo - rold dir so werth, nun wie - der nimm das  
If Mo - rold was so dear, take then this sword I

*p* *più p* *pp*

(He offers her his sword)

Schwert, und fuhr' es si - cher und fest, dass du nicht dir's ent - fal - len  
bear, and drive it fair - ly and straight, lest it fail thee, as once of

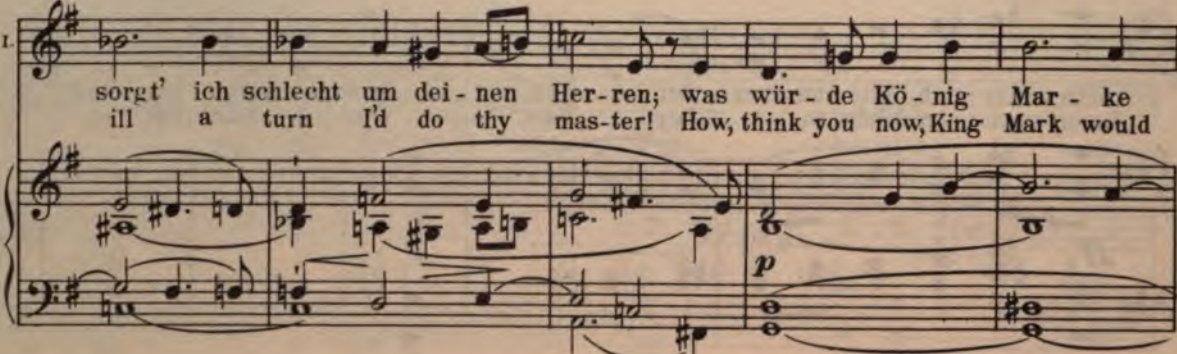
*cresc.* *p*

Etwas bewegter.  
Poco più mosso. Isolda.

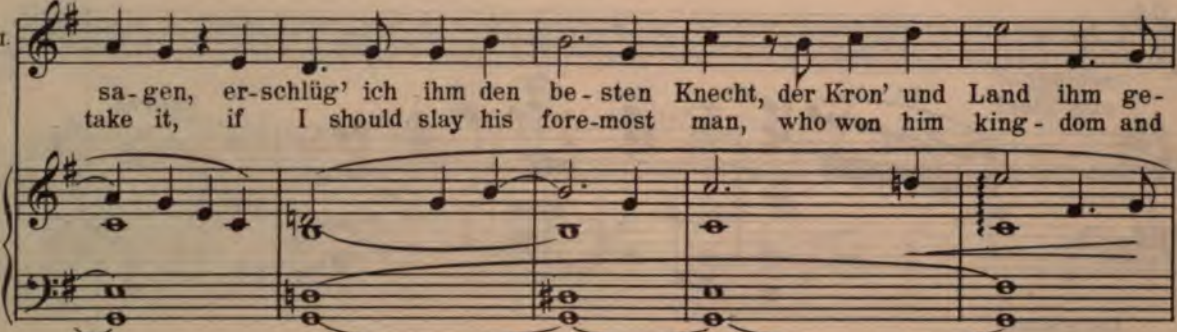
lässt!  
late!

Wie  
How

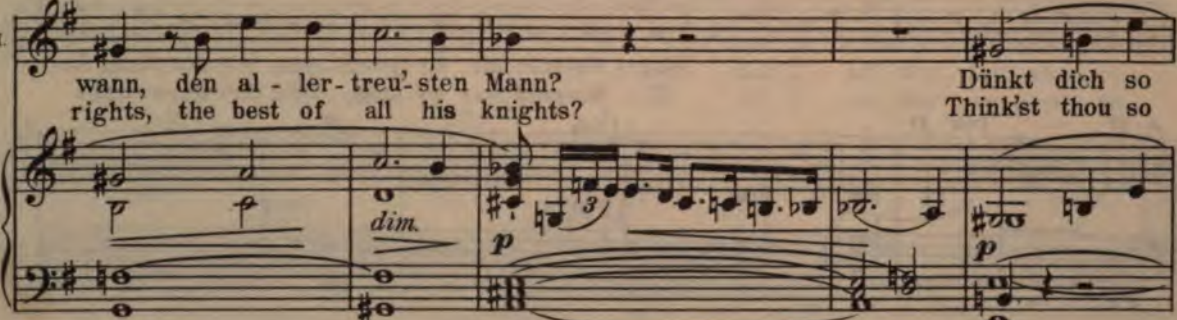
*pp*

1.  *p*

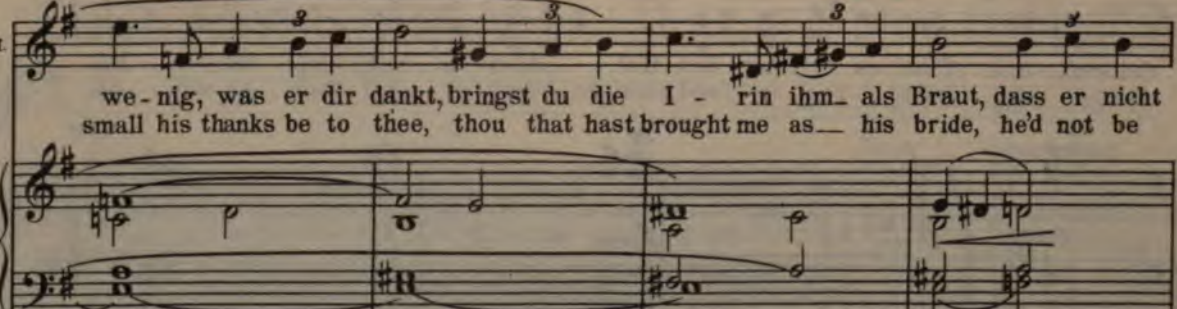
sorgt' ich schlecht um dei-nen Her-ren; was wür-de Kö-nig Mar-ke  
ill a turn I'd do thy mas-ter! How, think you now, King Mark would

1. 

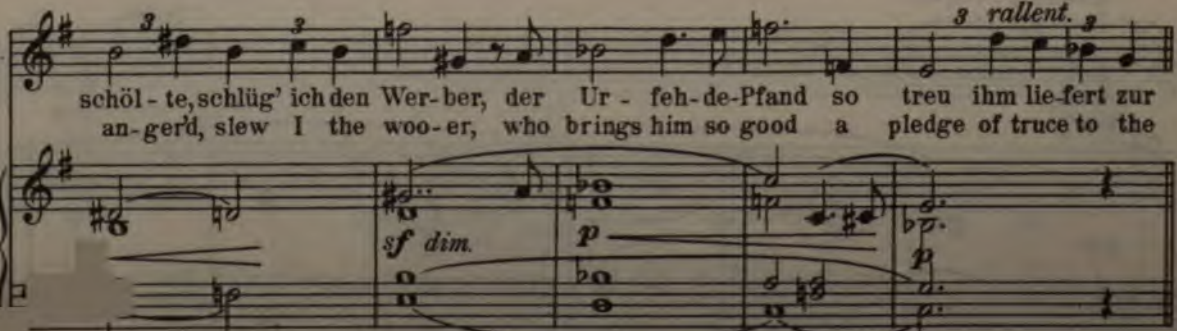
sa-gen, er-schlug' ich ihm den be-sten Knecht, der Kron' und Land ihm ge-  
take it, if I should slay his fore-most man, who won him king-dom and

1.  *dim.* *p*

wann, den al-ler-treu'-sten Mann? Dünkt dich so  
rights, the best of all his knights? Think'st thou so

1.  *p*

we-nig, was er dir dankt, bringst du die I-rin ihm als Braut, dass er nicht  
small his thanks be to thee, thou that hast brought me as his bride, he'd not be

1.  *sf dim.* *p* *3 rallent.*

schöl-te, schlug' ich den Wer-ber, der Ur-feh-de-Pfand so treu ihm lie-fert zur  
an-gerd, slew I the woo-er, who brings him so good a pledge of truce to the

Langsamer.  
Più lento.

79

Hand?                    Wah - re dein Schwert!                    Da einst ich's schwang,                    als  
feud?                    Sheathe thou the sword                    I once did wield,                    when

*accel.*

*p*                    *p* *cresc.*                    *fp* *cresc.*

mir                    die Ra - che im Bu - sen rang,  
thoughts                    of ven - geance my bo - som filled,

*rallent.*

*ff*

als dein                    mes - sen - der Blick mein                    Bild sich stahl, ob ich Herrn  
when thy                    crit - i - cal glance my                    like - ness took, if for his

*dimin.*

Mar - ke                    taug! als Ge - mahl:                    das Schwert -  
bride King                    Mark - me would brook:                    The sword -

*p*                    *più p*                    *ff*

da liess ich's sin - ken...                    Nun                    lass uns Süh - ne  
I let it fall then...                    So                    drink a truce to

*rallent.*

*ff*                    *rall. p*                    *pp*

Mässig.  
Moderato.

(She signs to Brangæna, who cowers and trembles as she moves)

1

trin - ken!  
all, then!

*pp* *fp* *cresc.*

*espress.*  
*f dim.* *p pp*

(Isolda urges her with more emphatic gestures)

*accel.*  
*cresc.* *f*

Mässig. (Brangæna sets about preparing the  
Moderato. draught)

*più f*

Voices of the Sailors (without)

Tenor I.

Ho! he! ha! he! ho! he! ha! he!  
Yo! heave O! heave! Yo! heave O! heave

Bass I.

Am O - ber - mast die Se - gel ein!  
Stand by the top! Haul down the sail!

*f*

ha! he! ha! he!  
O! heave O!

Tenor II. *ff*  
Am O-ber-mast die Se-gel ein!  
Stand by the top! Haul down the sail!

Bass II. *ff*  
Ho! he! ha! he!  
Yo! heave O! hey!

Ho! he! ha! he!  
Yo! heave O! heave O! hey!

Tristan (starting from his moody silence) Isolda.

Wo sind wir? Hart am  
Where are we? Right at

Ziel! Tri- stan, ge- winn' ich Sü- ne? Was  
land! Tris- tan, is peace be- tween us? What

hast du mir zu sa- gen?  
an- swer dost thou make me?



Tristan (darkly)

T. Des Schweigens Her-rin heisst mich schweigen:— fass' ich, was sie ver-  
The queen of si-lence makes me si-lent:— Know-ing what she with-

T. schwieg, verschweig' ich, was sie nicht fasst.  
held, with-hold I more than she knows.

I. *accel.* Isolda (with more animation)  
Dein Schweigen fass' ich, weichst du mir  
I know that si-lence\_ thou wouldst re-

Lebhafter.  
Piu vivace.

I. aus. Wei-gerst du die Süh-ne mir?  
fuse. Dost thou then my truce de-cline?

Sailors (without)  
Tenor I. II.  
Ho! he! ha! he! ho! he! ha! he! ha!  
Yo! heave O! heave O! heave O! heave O!

Bass I. II.  
Ho! he! ha! he!  
Yo! heave O! hey!

Bass I. II.

(On an impatient sign from Isolda, Bran-

Ho! he! ha! he!  
Yo! heave O! hey!

grena hands her the full goblet)

Isolda (advancing with the cup to Tristan, who gazes fixedly

Du hörst den Ruf?  
Thou hear'st the call?

in her eyes)

Wir sind am Ziel: in kur - zer  
We are at land: be - fore King

*rallent.*

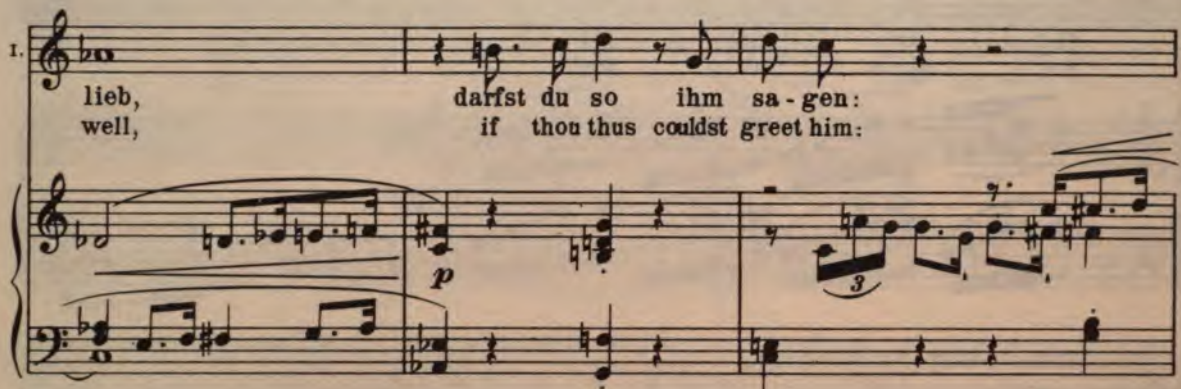
(very earnestly)

(with veiled scorn)

Frist steh'n wir vor Kö - nig  
Mark we shall ere - long be

Etwas gedehnt.  
Poco steso.

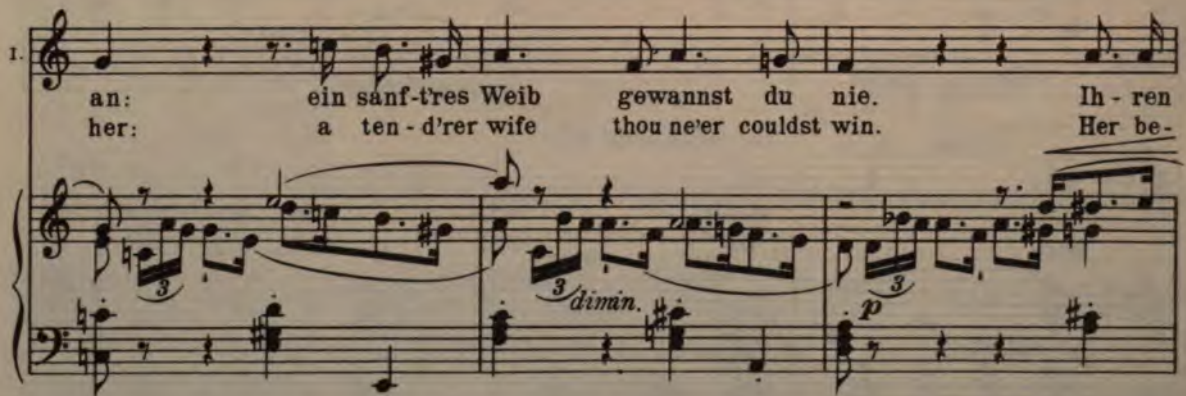
Mar - ke. Ge - lei - test du mich, dünkt dich's nicht  
standing. And leadst thou me then, were it not

1.  *p*

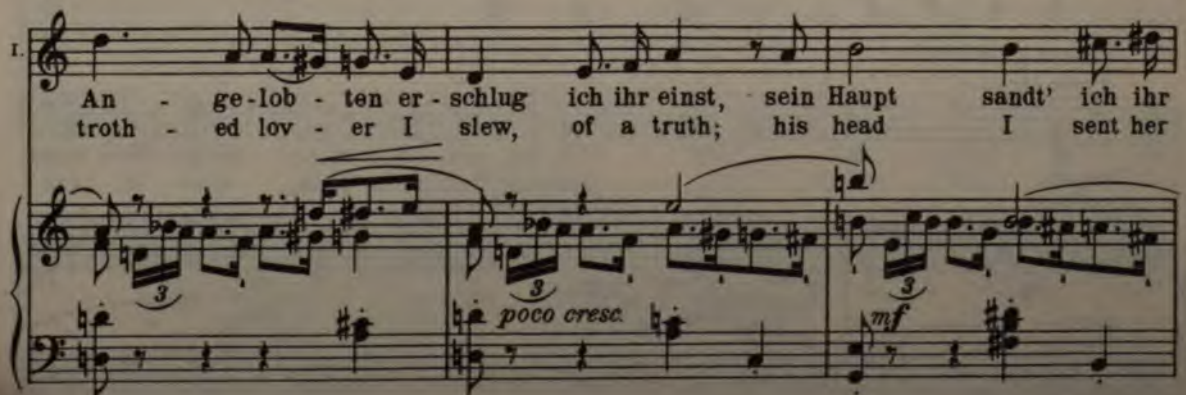
lieb, darfst du so ihm sa-gen:  
well, if thou thus couldst greet him:

1.  *poco cresc.*

„Mein Herr und Ohm, sieh' die dir  
“My lord and king, look well on

1.  *dimin.* *p*

an: ein sanf-tres Weib gewannst du nie. Ih-ren  
her: a ten-d'rer wife thou ne'er couldst win. Her be-

1.  *poco cresc.* *mf*

An - ge-lob - ten er - schlug ich ihr einst, sein Haupt sandt' ich ihr  
troth - ed lov - er I slew, of a truth; his head I sent her

1. heim; die Wun - de, die sei - ne Wehr mir schuf, die  
home; the wounds that his weap-ons wrought on me, she

*p dolce* *dolce*

1. hat sie hold ge - heilt; mein Le - - - ben with -  
gra - cious - ly did heal; my life

*p* *p poco cresc.*

1. lag in ih - rer Macht: das schenk - te mir die  
in her hand was laid: she gave - it me, this

*molto cresc.* *f* *ff* *p*

1. mil - - de Magd, und ih - - - res Lan - des Schand' und  
mer - ci - ful maid; and all her coun - try's slights and

*accel.* *accel.* *p* *molto cresc.*

1. Schmach, die gab sie mit dar - ein, dein Eh' - ge-mahl zu sein.  
shame, she let them go, as well, with thee as queen to dwell.

*rall.* *a tempo* *rall.* *a tempo*

*f* *p* *p*

1. So gu - ter Ga - ben hol - der Dank schuf mir ein sü - sser Süh - ne -  
Such good - ly gifts I have to thank, with her a draught of truce I

1. trank; den bot mir ih - - re Huld zu  
drank; that par - don for me won, for

1. süh - - nen al - le Schuld.  
all the wrong I'd done."

Sehr bewegt.  
Molto animato.

Sailors (without)  
Tenor.

Auf das Tau!  
Ca - ble out!

Bass.

An - - ker los!  
An - - chor free!

Tristan (startling wildly)  
Los den  
Drop the

*cresc.*

An - ker! Das Steu - er dem Strom! Den  
an - chor! Her stern to the tide! And

Win - - den Se - gel und Mast!  
hold the sail to the wind!

(He snatches the cup from her)

Wohl kenn'ich Ir - lands Kö - ni - gin und ih - rer  
Well known is Ire - lands queen to me, and all her

*f dim.*

T. Kün - ste Wun - der - kraft. Den Bal - sam  
won - drous ma - gic might. The balm - I

T. nützt' ich, den sie bot: den Be - cher nehm'ich nun, dass ganz -  
used, she bade me take; this bea - ker quaff I now, that right -

T. - ich heut' ge - ne - se.  
- ly I re - cov - er.

T. Und ach - te auch des Süh - ne - eids, den ich zum Dank dir  
Take heed, then, to my oath of truce, that thank - ful - ly I

T. sa - ge!  
swear thee! *marcato*

(gedehnt)  
(allargando)

T. Tri - stan's Eh - re - höch - ste Treu'! Tri - stan's E - lend -  
Tris - tan's honour - firm - est faith! Tris - tan's an - guish -

(Der Vortrag des Sängers zu beachten!)  
(Colla parte.)

(rasch)  
(civo) *p* (zögernd)  
(ritenuto) (langsam)  
(lento) *p* *p* (gesteigert)  
(appassionato)

T. kühn - ster Trotz! Trug des Herzens! Traum der Ah - nung! Ew' - ger  
bold - est gage! Loss of courage! Dream of long - ing! End - less

(etwas breit)  
(poco allargando)

T. Trauer einz'ger Trost: Ver - ges - sens güt' - ger Trank,  
sor - row's on - ly salve: For - get - ful - ness I drink!

Sehr lebhaft.  
Molto vivo.  
(He puts the cup to his  
lips and drinks) *Isolda.*

(lebhafter)  
(animato)

T. dich trink' - ich son - der Wank! Be - trug auch  
All this, - and do not shrink! Be - fooled e'en



(She wrests the cup from him)

I. hier? Mein die Häl - te!  
 here? Half for me, now!

Ver - rä - - - ther!  
 Be - tray - - - er!

*più f*

(She drinks)

I. Ich trink' sie dir!  
 I drink to thee!

*molt' espress. ff*

Langsam.  
 Lento.

(Then she throws away the goblet. — They both shudder,

*dim. p più p pp*  
*trem.*

and gaze into one another's eyes with the utmost emotion, but without changing their position, while their death-defiant expression changes to the glow of passion.)

*sempre pp*

*p*

Trembling seizes them. They clutch their hearts tightly

Etwas bewegt.  
Poco mosso.

*pp cresc.* *f* *ff*

*ff* *rall.*

and then pass their hands over their brows.

*Langsam.*  
*Lento.* *pp* *sehr ausdrucksvoll*  
*p molto espress.*

Again try to meet each other's eyes

lower their eyes in confusion, then raise them again to each

*sf* *p* *p* *p*

other with increasing longing.)

*cresc.* *sf* *piu f* *ff dim.* *p*

**Isolda (with trembling voice)** (sinking upon his breast)

I. Tri - stan!  
Tris - tan!

Treu - lo - ser Hol - der!  
Treach - er - ous dar - ling!

**Tristan (with an outburst)** (He embraces her passionately)

T. I - sol - de!  
I - sol - da!

*cresc.* *f* *p*

**Lebhaft mit Steigerung.**  
**Allegro appassionato.**

**Tristan.** (They remain in a silent embrace)

T. Se - lig - ste Frau!  
Wom - an di - vine!

*sp* *cresc.*

**All the Men (without)**

Tenor I.

Tenor II.

Bass I.

Bass II. *ff*

Heil! Kö - nig Mar - ke Heil!  
Hail! to King Mark all hail!

*sempre più f*

Heil! Kö - nig  
Hail! to King

Heil! Kö - nig Mar - ke Heil!  
Hail! to King Mark all hail!

Heil! Kö - nig Mar - ke Heil!  
Hail! to King Mark all hail!

Heil! Kö - nig  
Hail! to King

*ff* (Trumpets on the Stage as from

(Brangæna, who with averted face was leaning bewildered and trembling over the side of the ship, now turns and sees the lovers clasped in each other's arms, and rushes forward, wringing her hands in despair)

Brangæna.

We he! Weh!  
Woe is me!

Mar - ke Heil!  
Mark all hail!

Mar - ke Heil!  
Mark all hail!

the land)

*ff*

*f*

Un - ab - wend - bar ew' - - ge Noth für kur - zen  
 End - less sor - row, not the breath of in - stant

B. Tod! death! Thör' Fool - - ger ish, Treu faith - - e ful

B. trug fraud's - vol - les Werk i - work blüht now nun breaks jam wail - -

*f* *molto cresc.* *più f*

B. - - mernd em - por! ing a - broad!

*ff* *p dolce*

(Both start from their embrace)

Tristan (confused)

T. Was träum te mir von  
 What dream was mine of

*cresc.*

T. Tri - stan's Eh - - - re?  
Tris - tan's hon - - - our?

*ff* *p dolce*

I. Isolda.  
Was träum - te mir von I - sol - - de's  
What dream - was mine of I - sol - - da's

*cresc.*

*Ad.* \*

I. Schmach?  
shame? Du mich ver -  
I to re -

T. Tristan.  
Du mir ver - lo - ren?  
I, I to lose thee?

*ff* *p* *fp*

\*

I. sto - ssen?  
pel thee? Thö - ri - gen Zür - nens eit - les Dräu'n!  
Fol - ly and an - ger's i - die threats!

T. Trü - genden Zau - bers tü - eki - sche List! I -  
Ma - gic's mis - lead - ing, treach - er - ous tricks! I -

*fp* *fp* *cresc.*

1. *Tri - - stan!* *Trau - - te-ster*  
*Tris - - tan!* *Tru - - est of*

2. *sol - - de!* *Sü - sse-ste Maid!*  
*sol - - da!* *Sweet - est of maids!*

*ff* *ff*

1. *p* *f* *p* *f* *cresc.*  
 Mann! Wie sich die Her - zen wo - gend er - he - ben, wie al - le  
 men! Ah! how our hearts are heav - ing and swell - ing! How ev - 'ry

2. *p* *f* *p* *f* *cresc.*  
 Wie sich die Her - zen wo - gend er - he - ben, wie al - le  
 Ah! how our hearts are heav - ing and swell - ing! How ev - 'ry

*p* *f* *p* *f* *p cresc.*

1. *p*  
 Sin - ne won - nig er - be - - ben! Seh - - nen - der  
 sense is throb - bing and thrill - ing! Long - - ings of

2. *p*  
 Sin - ne won - nig er - be - - ben! Seh - - nen - der  
 sense is throb - bing and thrill - ing! Long - - ings of

*p*

I. Min - ne schwel - len - des Blü - - hen,  
pas - sion, bud - ding and blow - - ing,

T. Min - ne schwel - len - des Blü - - hen,  
pas - sion, bud - ding and blow - - ing,

*cresc.*

I. schmach - ten - der Lie - be se - li - ges Glü - hen!  
year - nings with love's in - ten - si - ty glow - ing!

T. schmach - ten - der Lie - be se - li - ges Glü - hen! Jach  
year - nings with love's in - ten - si - ty glow - ing! Brings —

*f cresc.*

I. Jach in der Brust jauch - zen - de Lust! Tri -  
Brings to each breast rap - - ture and zest! Tris -

T. — in der Brust jauch - - zen - de Lust! I - sol - de!  
— to each breast rap - - ture and zest! I - sol - da!

*piu f*





I.   
 ein - - - - - zig bewusst, höch - ste  
 lone - - - - - I re-quire, thou my

T.   
 ein - - - - - zig be-wusst, höch - - - - - ste  
 lone - - - - - I re-quire, thou - - - - - my

*più f*

I.   
 Lie - - - - - bes - - -  
 heart's - - - - - de - - -

T.   
 Lie - - - - - bes - - -  
 heart's - - - - - de - - -

*dimin.*

*f* *dimin.* *p molto cresc.*

(The curtains are thrown wide apart; the whole ship is crowded with knights and sailors who joyfully wave signals to the shore, which is now seen close at hand, crowned with a castle)

I.   
 lust!  
 sire! (to the women who, at a signal from her,  
 Brangæna. come up from the cabin) (rushing between Tristan and Isolda)

B.   
 Schnell, den Man-tel, den Kō-nigs-schmuck!  
 Quick, the man-tle, the roy-al robe!

(Tristan and Isolda remain lost in contemplation of each other, without noticing what is going on about them)

T.   
 lust!  
 sire!

*più f*

Etwas zurückhaltend.  
Poco ritenuto.

Brangæna.

(She puts the royal mantle on Isolda without her noticing it)

Un - - sel - ge! Auf! Hört, wo wir sind!  
Come, wretch - ed pair! See where we are!

*f* *sehr kräftig fortissimo*

All the Men (on board ship)  
Tenor.

Etwas breiter im Zeitmass.  
Poco allargando il tempo.

Heil! \_\_\_\_\_ Heil! \_\_\_\_\_ Heil! Kö - nig Mar - ke Heil!  
Hail! \_\_\_\_\_ Hail! \_\_\_\_\_ Hail! to King Mark all hail!

Bass.

*più f* *ff*

Kö - nig Mar - ke Heil!  
Hail to Mark, the King!

Heil! \_\_\_\_\_ Heil  
Hail! \_\_\_\_\_ Hail

*f*

Kurvenal (entering briskly)

K.  Heil, Tri - stan!  
Hail, Tris - tan!

dem Kö - nig!  
our mon - arch!

*cresc.* 

K.  Glück - li - cher Held!  
For - tu - nate Knight!

Mit rei - chem Hof - ge -  
Surround - ed by his

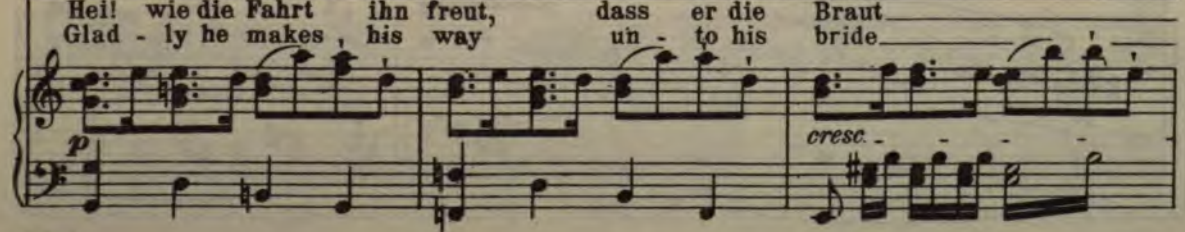
Heil Kö - nig Mar - ke!  
Hail to King Mark, O!



X.  sin - de, dort auf Na - chen naht Herr Mar - ke.  
court - iers, in a shal - lop comes King Mark now!

*poco cresc.* 

X.  Heil wie die Fahrt ihn freut,  
Glad - ly he makes his way dass er die Braut  
un - to his bride

*cresc.* 

*acceler.*

Tristan (looking up confused)

K. T.

sich freit! Wer naht?  
this day! Who comes?

*acceler.*

Kurvenal.

Tristan. (Kurvenal points over the side)

K. T.

Der Kö - nig! Wel - cher Kö - nig?  
The King, Sire! King? What King, then!

All the Men (waving their hats)

Tenor.

(Tristan gazes blankly towards the shore)

Heil! Kö-nig Mar-ke Heil! Kö-nig Mar-ke Heil!  
Hail to King Mark, all hail! Hail to Mark, the King!

Bass.

*ff*

*ff*

Wieder etwas bewegter.

Poco più animato, come prima.

Isolda (in confusion)

Brangæna.

I. B.

Was ist, Bran - gæ - ne? Wel - cher Ruf? I - sol - de!  
What's this, Bran - gæ - na? Why these cheers? I - sol - dal

*p*

*cresc.*

Isolda.

I. Her-rin! Fas-sung nur heut! Wo bin ich? Leb' ich? Ha! wel-cher  
 Mis-tress! For once be calm! Where am I? Live I? Ah! which the

Brangæna (with despair) (Isolda stares in terror at Tristan)

I. Trank? Der Lie - - bes-trank!  
 draught? Of Love - that draught -

*piu f*

Isolda.

I. Tri - stan! Muss ich  
 Tristan. Tris - - tan! Must I

I - sol - - de!  
 I - sol - - dal<sub>3</sub>

*ff*

(She sinks fainting on his breast)

I. le - - ben?  
 live, - - then?

Brangæna (to the women)

Helft der Her-rin!  
 Mind your Mis-tress!

*piu f*

Tristan.

O Won - ne vol - ler Tü - cke! O trug - ge - weih - - tes  
 O joy with false - ness freighted! O bliss fraud - con - - se -

(People have climbed aboard; others have rigged a gangway; their behavior indicates their expectation of the coming arrival)

Glücke!  
 crat-ed!  
 All the Men. Tenor.

(General outburst of rejoicing) Korn - wall Corn - wall Heil! hail!

Bass.

(Trumpets on the Stage) ff f

(The Curtain falls quickly)

ff

ff

Sehr lebhaft.  
Molto vivace.

Act II.  
Introduction.

The musical score consists of eight systems of piano and bass staves. The first system begins with a treble clef and a 3/2 time signature, marked *ff*. The second system includes triplets and is marked *più p* and *p*. The third system features a *p* dynamic and a *più p* dynamic. The fourth system is marked *pp* and *p*, with a *cresc.* instruction. The fifth system is marked *f* and includes the instruction *prühig tranquillo*. The sixth and seventh systems continue the piano accompaniment with various rhythmic patterns.

Etwas beschleunigend.  
Poco acceler.

Wieder wie zuvor.  
Come prima.



sehr zart  
*p* *dolciss.*

This system features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

*pp*

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

sehr ausdrucksvoll  
molto espress.

This system features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

*p* poco a poco cresc.

This system features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

*p* molto cresc. *ff*

This system features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

sempre *ff*

This system features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

*p*

This system features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with a triplet of eighth notes. The key signature has one flat, and the time signature is 3/4.

*più p*

*p*  
*poco a poco cresc.*

*p*  
*molto cresc.*

*ff*

*sempre ff*

*ff*

*dim.*  
*(The Curtain rises.)*

## Scene I.

(A garden with high trees before the chamber of Isolda, which lies at one side and is approached by steps. Bright and inviting summer night. A torch burns by the open door. A hunter's horn is heard. Brangæna, standing on the steps, is watching the retreating hunt, which can still be heard )

(Horns on the Stage.)

The musical score consists of five systems of piano accompaniment. The first system includes dynamic markings *pp*, *trem.*, *f*, and *pp*. The second system includes *ff* and *pp*. The third, fourth, and fifth systems continue the melodic and harmonic development of the piece.

(Brangæna looks anxiously into the chamber where she sees Isolda coming)

The musical score consists of one system of piano accompaniment. It begins with a *pp* dynamic marking and includes the instruction *poco cresc.* towards the end of the system.

(Isolda with heated excitement advances from the chamber) Isolda.

I.

*ausdrucksvoll  
espressivo*

Hörst du sie noch? Mir—  
Canst hear them still? Long—

*p* *più cresc.*

I.

— schwand schon fern der Klang.  
— since I lost the sound.

*f* *più*

(On the Stage.)

*f* *mf*

Brangæna (listening).

B.

Noch sind sie nah;  
Nay! still they're near!

deutlich  
One can

*f*

B.

tönt's da-hei.  
hear the horns.

*dim. sempre*

(Isolda listens)

Piano introduction for the first system, featuring a treble and bass clef. The music is in a minor key and begins with a *pp* dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Isolda.

*sehr zart* Sor - gen-de Furcht be-irrt dein Ohr;  
*dolciss.* Fear - someness makes thine ear to err;

*più p*

First vocal line with piano accompaniment. The vocal line is in a treble clef and begins with a rest. The piano accompaniment continues with a steady eighth-note pattern. The dynamic *più p* is indicated at the end of the system.

*sempre pp*

Piano accompaniment for the second vocal line, featuring a treble and bass clef. The music includes triplets in both hands. The dynamic *sempre pp* is indicated.

dich täuscht des Lau - bes - säu - selnd Ge -  
by rust - - - ling branch - es - art thou mis -

Second vocal line with piano accompaniment. The vocal line is in a treble clef and includes triplets. The piano accompaniment continues with a steady eighth-note pattern and triplets. The dynamic *pp* is indicated.

tön, das la - chend schüt - telt der  
led, that wav - ing, laugh in the

*pp*

Third vocal line with piano accompaniment. The vocal line is in a treble clef and includes triplets. The piano accompaniment continues with a steady eighth-note pattern and triplets. The dynamic *pp* is indicated.

## Brangæna.

I.  
B.

Wind.                    Dich täuscht des Wun - sches Un - ge - stüm                    zu ver -  
wind.                    'Tis you whose wish - es wild de - ceive                    in - to

*molto cresc.*                    *fp*                    *cresc.*

(She listens)

B.

neh - men, was du wähnst.  
hear - ing what you will.

*f*                    *dim.*

B.

Ich hö - re der Hör - ner Schall.  
The horns, I can hear them still.

*p*                    *piu p*                    *pp*

*Rec.*

(Isolda listens)

*pp*

\*

Isolda.

I.

Nicht Hör - ner - schall tönt so  
Not note of horn rings so

1. hold; sweet. des Quel-les sanft rie - seln-de Wel - le rauscht so  
The wa - ter I hear in the well there, flow - ing

1. won - - - nig da - her. Wie hört' ich sie, tos' - ten noch  
soft - - - ly a - way. If horns still blew, how could I

1. Hör-ner? Im Schwei - - - - gen der  
hear it? In si - - - - - lence at

*sar*  
*dolce*  
*p*  
*pp*

1. Nacht nur lacht mir der Quell:  
night a - lone sings the well.

1. der mei - - - - - ner harrt in  
My lov'd one waits in

*sar*  
*dolce*  
*pp*

I. *pp* *cresc.*

schwei - - gen - - der Nacht, als ob  
si - - lence of night. As if

I. *f dim.* *p* *cresc.* *ff*

Hör - - ner noch nah' dir schallten, willst du ihn fern  
horns — were as yet in hear-ing, wouldst thou pre - vent

I. *ff* *p* *molto cresc.*

Brangæna.  
mir hæl-ten? Der dei - ner  
his nearing? Thy lov - er

B. *f* *f*

harrt, o hör' mein War - nen! dess' har-ren  
waits: O hear my warn - ing! there lurks a

B. *p* *p* *p*

Spä-her zur Nacht. Weil du er-blindet, wähnst du den Blick der Wêlt er-  
spy here by night. And, be thou blinded, wit you, the eyes of all are



B. blö-det für euch? watching on you! Da dort an Schiffes Bord, von Tristan's That day when there on board, from Tristan's

B. be - ben - der Hand, die blei - che Braut, kaum ih - rer mächtig, Kö - nig Mar - ke em - trem - u - lous hands King Mark received his fair - ly fainting, pale and pas - sion - less

B. pfing, bride: als Al - les ver - wirrt auf die Wan - ken - de sah, der gü - t - ge when all were a - gha - st and were gaz - ing on thee, the gra - cious

B. Kö - nig, mild be - sorgt, die Mü - hen der lan - gen Fahrt, die du mon - arch's kind con - cern to wear - i - ness of the way thou hadst

B. lit - test, laut be - klagt: - ein Ein - z'ger war's, ich ach - tet' es wohl, - journeyed, laid the blame. But one there was - I not - ed it well, -

B.

der nur Tri-stan fasst' ins Au-ge; mit bös-li-cher List,  
 who had eyes\_for Tris-tan on-ly; with hostile de-sign

B.

lau-ern-dem Blick sucht'er in sei-ner Mie-ne zu fin-den, was ihm  
 low-er'd his look; so did he then ob-serve him, to find what-e'er might

*poco cresc.*

B.

die-ne. Tückisch lauschend treff'ich ihn oft: - der heimlich euch um-  
 serve him. Fur-tive list'ning find I him oft; some plot he would pre-

*poco riten. a tempo*

*p* *cresc.*

B.

garnt, vor Me-lot seid ge-warnt!  
 pare: Of Me-lot, then, be-ware!

*p* *f* *p*

I.

Isolda.  
 Meinst du Herrn Me-lot? O, wie du dich  
 Mean'st thou Sir Me-lot? How art thou de-

*più p*

I.  
 trügst! Ist es nicht Tri-stan's treu - e-ster Freund? Muss mein  
 ceived! Is he not Tris-tan's faith-ful-lest friend? When my

I.  
 Trau - - ter mich mei - - den, dann weilt er bei  
 lov - - er must leave me, he lin - gers with

*dolce*

Brangæna.  
 I.  
 Me - lot al - lein. Was mir ihn ver-dächtig, mach dir ihn  
 Me - lot a - lone. For what I distrust him, to thee he's

II.  
 theu - er! Von Tristan zu Mar-ke ist Me-lot's Weg; dort  
 dear - er! From Tristan to Mark 'tis, that Me-lot goes; there

*f dim. pp poco cresc.*

III.  
 sä't er üb - le Saat. Die heut' im Rath dies nächtl-iche  
 sows he e - vil seed. And those who now this e-ven-ing

*più p*

B.  
Ja-gen so ei - ligschnell be - schlossen, einem edlern Wild, als dein Wä - hen  
hunting arranged with so much hur - ry, 'tis a high - er game, than you wit, they

I.  
meint, gilt ih - re Jä - gers - list. Dem Freund zu  
deem worthy their hunts - man - ship. For friend - ship's

Isolda.

*zart*  
*p dolce*

I.  
Lieb' - er - fand die - se List - aus Mit - leid  
sake - the plan was de - vided; - so helps Sir

*zart dol.*

I.  
Me - lot, der Freund. Nun willst du den Treu - en  
Me - lot, his friend. Now wouldst thou this friend - ship

*p poco a poco cresc.*

I.  
schel - ten? Bes - ser als du - sorgt er für mich;  
slan - der? Bet - ter than thou - cares he for me!

*cresc. f.*

1. ihm öff - net er, was mir du sperrst. O spa - re  
He opes to me what thou wouldst bar. Ah! spare the

*cresc.* *molto cresc.* *piu f*

1. mir des Zö - gerns Noth! — Das Zei - chen,  
pain of more de - lay! — The sig - nal,

*f*

1. Brangä - he! O gieb das Zei - chen! Lö - schedes  
Brangæ - na! O give the sig - nal! Out with the

*p* *f* *p* *f*

1. Lich - tes last letz - ten  
light's last lin - g'ring

*p* *f* *p*

1. Schein! Dass ganz sie sich nei - ge,  
flame! That now she come nigh us,

*f* *dim.*

1. *win - ke der Nacht! Schon  
bid - we the night! E'en*

1. *goss sie ihr Schwei - gen durch  
now steals her si - lence o'er*

1. *Hain und Haus, schon  
house and haw, e'en*

1. *füllt sie das Herz mit won - ni - gem  
now feels my heart her rap - tur - ous*

1. *Graus. — O lö - sche das Licht nun  
awe. — Oh! quench me the light at*

I.

aus, lö - sche den scheu - chenden  
last! Quench me its fear - bringing

I.

Schein! Lass' Time  
flame!

*f* *più f*

I.

mei - nen Lieb - sten  
'tis, - my lov'd one

*dim.*

I. B.

Brangæna.  
ein! O lass' die warn - nen - de Zün - de! lass'  
camel O leave the light with its warn - ing! Leave

*f* *p* *ff*

B.

die Ge - fahr sie dir zei - gen! O  
it to point to thy per - ill Ah,

*p*

B. we - he! We he! Ach mir  
woe's me! Woe's me! Poor, poor

B. Ar - men! Des un - se - li - gen Tran-kes!  
peo - ple! That love - po - tion un - ho - ly!

Ein wenig mässiger im Zeitmass.  
Poco meno mosso.

B. Dass ich un - treu ein - mal nur der Herrin Wil - len trog! Ge -  
That I faith - less was, for once, my la - dy to de - fraud! Had

B. horcht' ich taub und blind, dein Werk war dann der Tod:  
I stood deaf and blind, thy work had been thy death:

B. doch, dei - ne Schmach, dei - ne  
but thy dis - grace and thy



B.  
 schmäh - lich - ste Noth, mein Werk muss ich  
 great - est of griefs, my work I as -

Wieder lebhafter im Zeitmass.  
 Più animato come prima.

Isolda.

B.  
 I.  
 Schuld' - ge es wis - sen! Dein Werk? O thörge  
 guilt - y must own it! Thy work! O fool - ish

*poco rall.*

I.  
 Magd! Frau Min - ne kenn - test du nicht? Nicht - ihres  
 maid! Know'st not the god - dess of love? know'st not her

Ein wenig mässiger als zuvor.  
 Poco più moderato ancora.

*zart*

I.  
*dolce*  
 Zau - bers Macht? Des kühn - sten Mu - thes  
 won - drous pow'r? Of keen - est quests is

I.  
 Kö - nigin? des Wel - ten - wer - dens Wal - te - rin?  
 she the queen! She works for what the world will be!

1. *Le* - *ben* und *Tod* *sind*  
*Life* - *and* *death* *are*

*p* *zart*  
*dolce*

*pp*

*Reo.* \*

1. *un* - *ter* - *than* *ih*r, *die* *sie*  
*sub* - *ject* *to* *her*, *these* *she*

*p* *espress.* *p*

*Reo.* \*

1. *we*bt *aus* *Lust* *und* *Leid*,  
*weaves* *of* *joy* *and* *woe*:

*p*

1. *in* *and* *Lie* *be* *wan*  
*and* *love* *from* *en*

*p*

1. *del*nd *den* *Neid*. *Des* *To* - *des* *Werk*,  
*vv* *to* *flow*. *The* *work* *of* *death*

*p* *dolce* *fp* *f*

1. nahm ich's vermessen zur Hand,  
I rash-ly took to my hand;

Frau  
Love's

1. Min - ne hat es mei - ner Macht ent -  
god - dess un - to me did coun - ter -

*p dolce* *p dol. p*

1. wandt. Die Tod-ge-weih-te nahm sie in Pfand, fass-te das Werk in ih - re  
mand. Death's vic-tims then she took as her own; now by her hand the work be

*accel.* *accel.* *f* *p* *cresc.*

Sehr zurückhaltend.  
Molto ritardando.

Mässig bewegt.  
Moderato con moto.

1. Hand. — Wie sie es wen - det,  
done! Wher - e'er she guides it,

*ff* *dim.* *p*

1. wie sie es en - det, was sie mir küh - re,  
how she de-cides it, what rood she reads me,

*p* *p*

I. *wo - hin mich füh - re, ihr ward - ich zu*  
*where - so she leads me, she on - ly doth*

I. *ei - gen: nun lass mich ge - hor - sam*  
*own me: so have I o - be - dient*

*poco riten.*

Lebhafter bewegt.  
Più vivace.

Brangæna.

I. *zei - gen! Und muss - te der Min - ne tü - ckischer*  
*shown me! Yet e'en tho'you drank that dire - ful - lest*

*Sehr bewegt. Molto animato.*

B. *Trank des Sin - nes Licht dir ver - löschen, darfst du nicht*  
*draught, the light of sense to be - smother, may you not*

*cresc. -*

B. *se - hen, wenn ich dich war - ne: nur heu - te hör; o*  
*lis - ten, now, when I warn you? For once, I beg, ah,*

B.  
 hör' mein Fle - hen! Der Ge - fahr leuch - ten - des Licht,  
 do my bid - ding! Danger yet looks from the light.

B.  
 nur heu - te, heut! die  
 this once, this once! Quench

Immer bewegter.  
Sempre più mosso.

B.  
 I. Fa - ckel dort lö - sche nicht! Die im Bu - sen  
 not the torch for to - night! She that kin - des

*dim.* *f* *p* *meno f*

I.  
 mir die Gluth ent - facht,  
 thus my soul's de - sire,

*p* *cresc.*

I.  
 die mir das Her - ze bren - nen  
 she that my heart has set on

I. macht, die mir als Tag der  
 fire, whose smile for me is

I. See - - le - lacht, Frau Min - - ne  
 sun - - shine bright, Love's god - - dess

*immer sempre f*

I. will, es wer de Nacht,  
 wills, it now be night,

*piu f*

I. dass that hell dark - - sie dor - - ten  
 that dark - - ness there - - may

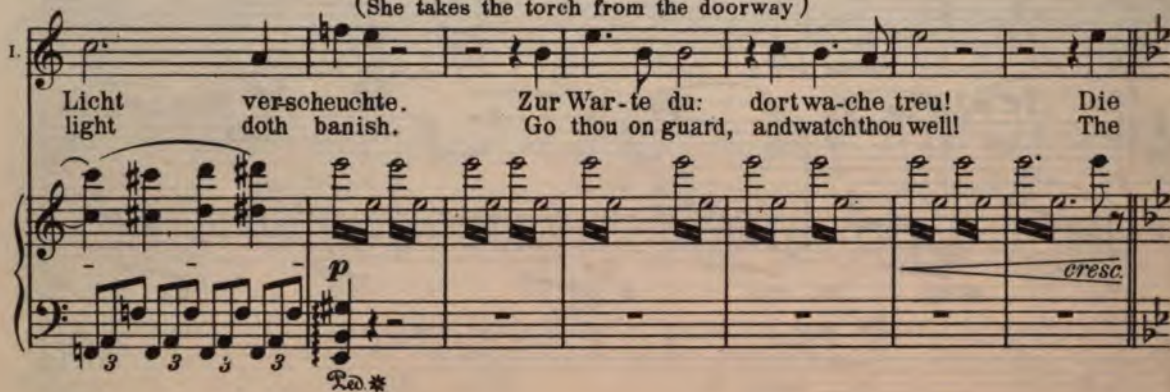
*ff*

I. leuch van - - te ish, wo sie dein  
 van - - ish, where her thy

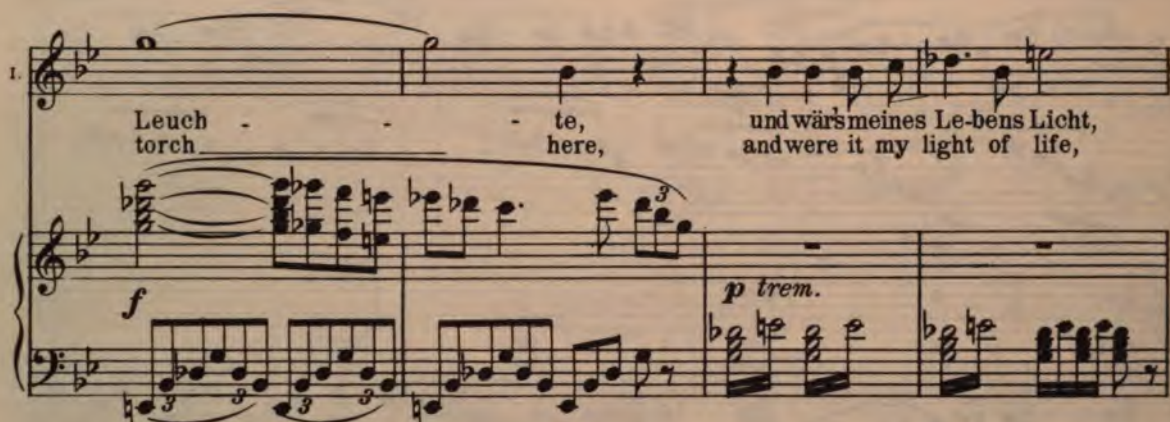
*dim.*

*acc.*  
 (as she hastens toward the torch)

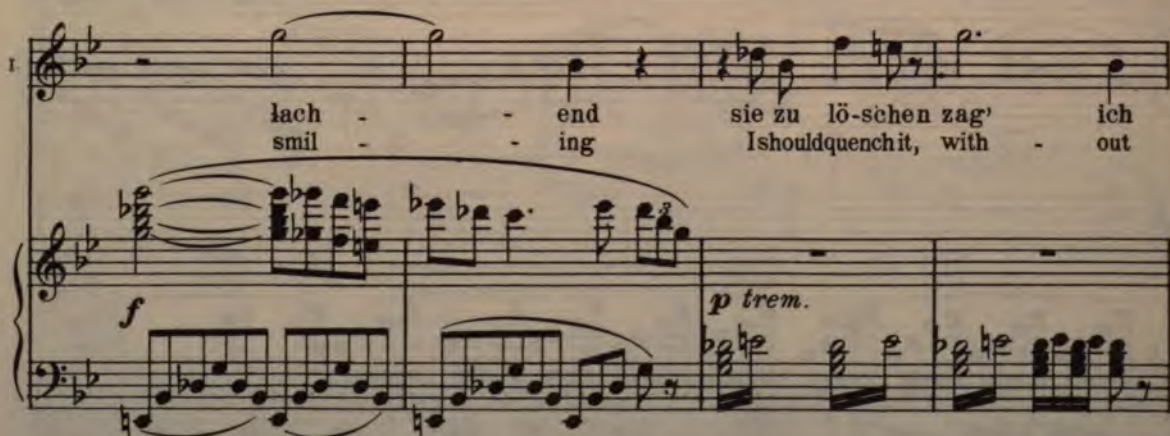
(She takes the torch from the doorway)

1.  *p* *cresc.*

Licht verscheuchte. Zur War-te du: dort wa-che treu! Die  
light doth banish. Go thou on guard, and watch thou well! The

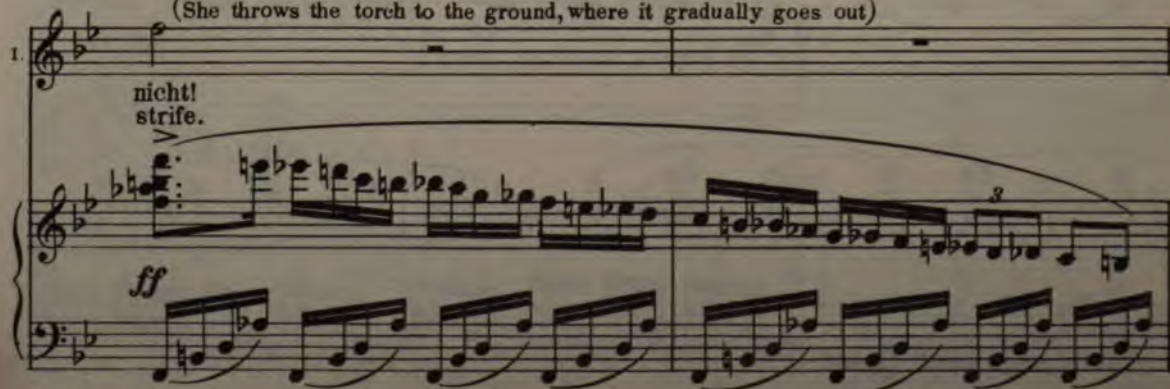
1.  *f* *p trem.*

Leuch - te, und wär's meines Le-bens Licht,  
torch here, and were it my light of life,

1.  *f* *p trem.*

lach - end sie zu lö-schen zag' ich  
smil - ing I should quench it, with out

(She throws the torch to the ground, where it gradually goes out)

1.  *ff*

nicht!  
strife.

*ff*

(Brangæna turns distressedly away in order to get upon the roof by an outer staircase,

*f dim.*

where she slowly disappears )

*più p-*

(Isolda listens and looks, at first timidly, down the avenue of trees )

*pp*

*pp*

*più p*

(Stirred by increasing longing, she goes nearer to the av-

*pp*

*p cresc.*



enue and looks out more boldly )

Musical score for the first system, featuring piano and bass staves. The piano part has a melody with eighth notes and rests, marked with *-f* and *p*. The bass part has a simple accompaniment. The instruction *dolce* is written below the bass staff.

Musical score for the second system, continuing the piano and bass staves. The piano part continues with eighth notes and rests. The bass part continues with a simple accompaniment.

(She waves her kerchief, at first from time to

Musical score for the third system, featuring piano and bass staves. The piano part has a melody with eighth notes and rests, marked with *f* and *cresc. -*. The bass part has a simple accompaniment.

time, then oftener, finally with passionate impatience, faster and faster.)

Musical score for the fourth system, featuring piano and bass staves. The piano part has a melody with eighth notes and rests, marked with *p* and *f*. The bass part has a simple accompaniment.

Musical score for the fifth system, featuring piano and bass staves. The piano part has a melody with eighth notes and rests. The bass part has a simple accompaniment. The instruction *sempre con Rca.* is written below the bass staff.

Immer bewegter.  
Sempre più animato.

(A gesture of sudden delight shows that she has perceived her lover in the

distance. She raises herself higher and higher, the better to overlook the place, then hurries back

to the steps, from the top of which she beckons to him as he approaches)

# Scene II. Tristan and Isolda.

*piu f*

Tristan (rushing in)

I - sol - - - de!  
I - sol - - - da!

*ff*

*ff*

Ped. \*

Isolda.

Tri - - - stan! Ge - lieb - - - ter!  
Tris - - - tan! Be - lov - - - ed!

Ge - lieb - - - te!  
Be - lov - - - ed! (Embracing wildly,

*f*

*piu f*

*ff*

*ff*

Ped. \* Ped. \*

they come down the stage )

*sempre immer f*

*fff*

Sehr lebhaft.  
Molto vivace.

133

(schneller als zuvor *d*) (Das Zeitmass ist je nach dem feurigeren oder zärtlichen Ausdruck gut zu mo-  
(*quicker than the preceding d*) (*The tempo must follow the expression, now ardent, now tender.*) [viviren.)

*Isolda.*

Bist du mein? Art thou mine? Darf ich dich fas-sen! Can I then hold thee?

*Tristan.*

Hab'ich dich wie-der? Have I then got thee? Kann ich mir Can I be-

(schneller als zuvor *d*) (*quicker than the preceding d*)

End-lich! End-lich! At last, then! At last, then! Fühl'ich dich wirk-lich? Is't true I touch thee?

trau-en? lieve it? An mei-ner Brust! Here on my heart! Seh' ich dich See I thy-

*cresc.* *f* *p*

*zart dolce*

Dies dei-ne Au-gen? Are thesethine eyes? Hier dei-ne Hand? Here thy— hand?

sel-ber? self, dear? Dies dein Mund? This thy mouth? Hier dein— Here thy—

*zart dolce* *p* *zart dolce* *cresc.*

I. Bin — ich's? Bist du's? Halt' ich dich fest?  
 Is't — I? Is't thou? Have I thee fast?

T. Herz? Bin ich's? Bist du's? Ist es kein Trug?—  
 heart? Is't I? Is't thou? Is it no trick?—

I. *accel.* Ist es kein Traum? 0  
 Is it no dream? 0

T. *molto accel.* Ist es kein Traum? 0  
 Is it no dream? 0

*accel.* *molto cresc.*

(Die *d* wie zuvor im  $\frac{3}{2}$ .)  
 (The *d* as before in  $\frac{3}{2}$ .)

I. Won - ne der See - le, o  
 joy of my be - ing! O

T. Won - ne der See - le, o  
 joy of my be - ing! O

I.  
sü - sse, hehr - ste, kühn - ste, schön - ste, se - lig - ste Lust! —  
sweet - est, high - est, rare - est, fair - est, ho - li - est joy! —

T.  
sü - sse, hehr - ste, kühn - ste, schön - ste, se - lig - ste Lust! — Oh - ne Gleit - che!  
sweet - est, high - est, rare - est, fair - est, ho - li - est joy! — More than trea - sure!

*p* *cresc.*

I.  
Ü - ber - rei - che! E - wig! Un - ge - ahn - te,  
With - out mea - sure! End - less! Longed - for ev - er,

T.  
Ü - ber - se - lig! E - wig!  
Glor - ious, bound - less, end - less!

I.  
nie ge - kann - te!  
known - - of nev - er!

T.  
Ü - berschwäng - lich hoch er -  
O - ver - whelm - ing sub - li -

I. Freu - de - jauch - zen! Him - mel -  
Heart - up - heav - ing! Heav - en's

T. hab' - ne! Lust - ent - zü - cken!  
ma - tion! Love - re - li - ant,

I. höch - stes Welt - ent - rü -  
high - est, earth - de - fi -

T. Him - mel - höch - stes Welt - ent - rü -  
Heav - en's high - est, earth - de - fi -

I. cken! Mein!  
ant! Mine!

T. cken! Mein!  
ant! Mine!

I.   
 Tri - - stan - - mein!   
 Tris - - tan - - mine!

T.   
 I - sol - - de -   
 I - sol - - da -

I.   
 Tri - stan - - mein!   
 Tris - tan - - mine!

T.   
 mein!   
 mine!

I - sol - de - - mein!   
 I - sol - da - - mine!

Mein und dein!   
 Mine and thine!

I.   
 E - - wig! Tri - stan - - mein, I - sol - - de e - wig   
 Al - - ways! Tris - tan - - mine, I - sol - - da al - - ways

T.   
 E - - wig! I -   
 Al - - ways! I -



I.   
 dein! Tri - stan! Tri - stan!  
 thine! Tris - tan! Tris - tan!

T.   
 sol - de mein! I - sol - de! I - sol - de!  
 sol - da mein! I - sol - da! I - sol - da!

*con Ra.*

I.   
 E - wig, e - wig  
 Al - ways, al - ways

T.   
 E - wig, e - wig  
 Al - ways, al - ways

*cresc.*

I.   
 ein!  
 thine!

T.   
 ein!  
 thine!

*ff*

1. *Wie lan - ge fern! Wie fern so - lang!*  
*How long a - far! How far so - long!*

2. *Wie weit so*  
*How far, so*

*ff* *f*

*Isolda.*

1. *nah! So nah' - wie weit! O Freun - des - fein - din, bö - se*  
*near! So near, - how far! O foe to friend - ship, dread - ful*

*dim.* *f* *dim.*

1. *Fer - ne! Trä - ger Zei - ten zö - gernde Län - ge!*  
*dis - tance! Wretch - ed hours of wear - i - some wait - ing!*

*f* *piu f*

*Tristan*

2. *O Weit' und Nä - he! hart ent - zwei - tel!*  
*But far, or near thee, sep - a - ra - tion!*

*ff dim.* *f* *ff dim.*

T. *Tristan.*  
 Hol - - de Nä - - he! Ö - de Wei - - te!  
 Pre - - cious pres - - ence! Dread - ful dis - - tance!

*p* *cresc.*

I. *Isolda.*  
 Im Dun - kel du, im Lich - te ich!  
 In dark - ness thou, in light - I lived!

*f* *dim.* *p*

T. *Tristan.*  
 Das Licht! Das Licht! O - die - ses Licht, wie  
 The light! The light! O - yet that light, how

*f* *p* *f* *dim.*

T. *Tristan.*  
 lang' verlosch es nicht! Die Son - ne sank, der Tag ver -  
 long 'twas there in sight! The sun went down, the day was

*p* *cresc.* *p dolce*

T. *Tristan.*  
 ging, doch sei - nen Neid erstickt' er nicht: sein scheu - chend Zei - chen zün - det er  
 done; yet was its hate - ful light not hid: the warn - ing sig - nal kept it a -

*p*

an und stecktsan der Lieb - sten Thü - re, dass nicht ich zu ihr  
 glow be - side my love's door on fire, so I could not come

Isolda.  
 füh - re. Doch der Lieb - sten Hand lös - te das Licht; wess' die  
 nigh - er. Yet thy dear one's hand dark - ened it here; what my

Magd sich wehr - te, scheut ich mich nicht: in Frau  
 maid re - fused me, I did not fear: since on

Min - ne's Macht und Schutz, bot ich dem Ta - ge  
 love I - may re - ly, day - light do I de -

Tristan. Heftig drängend im Zeitmass.  
 Stringendo veemente.

Trutz! Dem Ta - ge! dem Ta - ge!  
 fy! The day - light! The day - light!

T. dem tü - cki - schen Ta - ge, dem  
With treach - er - y freight - ed, our

*più f*

T. här - te - sten Fein - de Hass und  
bit - ter - est foe, so feared and

Immer sehr schnell.  
Sempre molto presto.

*ff*

T. Kla - ge! Wie du das  
hat - ed! As with this

*f* *più f* *ff* *mf*

T. Licht, o könnt' ich die Leuch - te, der  
link, I'd deal with all day - light, our

*f* *mf* *f*

T. Lie - be Lei - den zu rä - chen, dem frechen Ta - ge ver -  
lov - ing long - ings a - veng - ing, the gar-ish day-light by

*mf* *ff* *p* *cresc.* *f*

T. lö-schen! Giebt's ei-ne Noth, giebt's ei-ne Pein, die er nicht weckt mit seinem  
 quenching! Is there a grief, is there a care that's not a-wak-en'd by its

Sehr schnell. *Molto presto.* Ein wenig zurückhaltend. *Poco ritenuto.*

T. Schein? Selbst in der Nacht däm-mern-der  
 glare? E'en in the night, dawn, break-ing

Erste Bewegung. *Tempo primo.*

T. Pracht hegt ihn Lieb-chen am Haus, streckt mir dro-hend ihn  
 bright, to thy cham-ber doth hie, from whose threats I must

Isolda.

T. aus! Hegt' ihn die Lieb-ste am eig'-nen Haus,  
 fly! And if the light to my house do hie,

*p* *zart*  
*dolce*

Sehr lebhaft. *Molto vivace.*

I. im eig'-nen Her-zen hell und kraus hegt'ihn trot-zig einst mein Trau-ter,  
 with-in thy heart did light not lie, in the days when thou, my lov-er,

*cresc.*

*a tempo*

I. *poco riten.*  
 Tri - stan, der mich be - trog! War's nicht der  
 Tris - tan, didst play me false? Was't not the

*f* *p* *a tempo*  
*p* *ausdrucksvoll*  
*espressivo*

I. Tag, der aus ihm log, als er nach Ir - land wer - bend zog, für  
 light for which he lied, when he sought Ire - land for a bride, to

*f* *p* *f* *dim.* *p* *cresc.*

I. Mar - ke mich zu frei'n, dem Tod die Treu - e zu  
 woo for Mark, the King, to death his dear - est to

*f* *ff* *dim.* *p* *riten.*

I. *a tempo* Tristan. *b*  
 weih'n? Der Tag! Der Tag, der dich um -  
 bring? The Light! The Light that round thee

*ff* *a tempo* *ff* *f*

T. gliss, da - hin, wo sie der Son - ne glich, in höchster Eh - ren  
 shone, for this, that as the sun's it - self, with hon - our's brightest

*piu f* *ff* *p* *cresc.* *ff*

T.  
 Glanz und Licht, I - sol - den mir ent - rückt! Was mir das  
 ray and light it barr'd I - sold' from me! What my en-

*p dolce*

T.  
 Au - ge so ent - zückt', mein Her - ze tief zur  
 tranc - ed eyes might see. my heart must crush to

*dim.*

T.  
 Er - de drückt': in lich - ten Ta - ges Schein wie  
 earth for thee: For while that light should shine, how

*p cresc.* *f* *dim.*

I.  
 I.  
 war I - sol - de mein? War sie nicht  
 might I - sold' be mine? Was she not

*p*

*Isolda.*

(Der Bass möglichst gehalten.)  
 (Il basso molto tenuto.)

I.  
 dein, die dich er - kor? Was  
 thine, when thee I chose? What

*p* *cresc.*



I. *f* *p* *f* *dim.* *p*

log der bö-se Tag dir\_ vor, dass, die für dich be-schie - den, die Traute du ver-  
 lies could e-vil day dis-close, that thou couldst so be-tray me, that was to thee so

I. *cresc.* *f* *sehr feurig* *con molto fuoco* *più f*

Tristan. *Reo.* \* *Reo.* \*

rie - thest? Was dich um - gliss mit  
 loy - al? What - e'er en - hanced thy

T. *f* *più f*

hehr - ster\_ Pracht, der Eh - re  
 beau - ty\_ bright, thine hon - our

T. *ff* *dim.* *p*

Glanz, des\_ Ruh - mes Macht, an sie mein Herz zu hangen, hielt  
 pure, thy\_ fame, thy might, for these to fight for ev-er, was

T. *più p* *p* *cresc.*

mich der Wahn ge - fan - gen. Die mit des  
 then my false en - deav - or. Then did the

T. Schimmers hell - stem Schein mir Haupt und Schei - tel licht - be -  
shin - ing sun that shed its rays a - round my brain - and -

*f* *p* *cresc.* *f*

T. schien, der Wel - ten - Eh - ren Ta - ges  
head, with world - ly hon - our's day - light -

*p* *f* *p*

T. Son - ne, mit ih - rer Strah - len  
mea - sure, with all its splen - did,  
*accel.*

*f* *f* *più f*

T. eit - ler Won - ne, durch Haupt und  
emp - ty plea - sure, through head and

*ff dim.*

Allmählich zurückhaltend.  
Poco a poco ritardando.

T. Schei - tel drang mir ein, bis in des Her - zens tief - sten  
brain of me did dart, down to my deep - est depth of

*p dolce* *più p*

T. Schrein. heart. Was dort in keu-scher Nacht dun-kel verschlossen  
What shy-lywrapp'd in night lurked hid-den from my

T. wacht', was oh-neWiss'undWahn ich dämmernddort em-pfah'n:  
sight unknown and un-ex-press'd, I had but dim-ly guess'd,

T. ein Bild, das meine Au-gen zu schau'n sich nicht ge-on  
a vi-sion that I nev-er had dared to gaze on

Etwas belebend.  
Poco animando

T. trauten, von des Ta-ges Schein be-troffen lag mir's da schimmernd  
ev-er, by the day-light's beams dis-cover'd, blazed forth and lay un-

Schnell belebend.  
Accelerando subito.

Wieder ganz belebt.  
Vivace, come prima.

T. of-fen. Was mir so rühmlich schien und hehr, das rühmt' ich hell vor-  
cover'd. Then all I held so high and fair, to all the world did-

T. al - lem Heer; vor al - lem Vol - ke pries ich laut der  
I de - clare, to all man - kind thy praise I cried as

T. Er de schön - ste Kö - nigs -  
Earth's most fair and queen - ly

Immer sehr lebhaft.  
Sempre molto vivace.

T. Braut. Dem Neid, den mir der Tag er -  
bride. The hate this day - light did a -  
*kräftig gestossen*  
*staccato con forza*

T. weckt'; dem Ei - fer, den mein Glü - cke schreckt'; der  
wake, the en - vy that my peace could shake, the

T. Missgunst, die mir Eh - ren und Ruhm be - gann zu schwe - ren:  
cov - et - ous fore - bod - ing that hon - our was cor - rod - ing:-

T. de-nen bot ich Trotz, und treu be - schloss, um Ehr' und Ruhm zu -  
 All did I de - fy, and tru - ly - try my name and fame to -

T. wah - ren, nach Ir - land ich zu fah -  
 save - me; 'twas - this to Ire - land drave

Sehr schnell.  
 Allegro molto. Isolda.

T. ren. O eit - ler Ta - gesknecht!  
 me. O day - light's fu - tile dupe!

Immer noch sehr bewegt.  
 Sempre molto vivace.

T. Ge - täuscht von ihm, der dich ge - täuscht, wie musst'ich lie - bend um dich  
 De - ceived by what de - ceiv - ed thee, long did I suf - fer, tho' I

1. lei - den, den, in des Ta - ges falschem Pran - gen, von seines  
 loved thee! For, while the day - light falsely glit - ter'd, was I by

1. Gleis - sens Trug be - fan - gen, dort, wo ihn Lie - be heiss um -  
 flar - ing fraud en - fet - ter'd! Where in my heart warm love a -

1. fass - te, im tiefsten Her - zen hell ich hass - te.  
 wait - ed, with - in my hot - test heart I hat - ed!

Sehr lebhaft.  
Molto vivace.

1. Ach, in des Her - zens Grun - de, wie schmerz - te tief die  
 Ah! when my heart was break - ing, how deep the wound was

*poco riten.* *a tempo* *p*

1. Wun - de! Den - dort ich heim - lich barg,  
 ach - ing! To - him I did con - ceal.

*poco riten.* *a tempo* *ff* *dim.* *p dolce* *p* *cresc.*

1. wie dünt' er mich so arg, wenn indes Ta - ges Schei - ne der  
 how bit - ter did I feel; when in the day - light's splen - dor, the

*f* *p* *più f* *ff* *p* *f*

1. treu ge - heg - te Ei - ne der Lie - be Bli - cken schwand, als Feind  
 lov - ing looks and ten - der that mine had been, were gone, a foe

*p* *cresc.* *f*

1. nur vor mir stand! Das als Ver - rä - ther dich mir wies, dem Licht des  
 seemed he a - lone! Light, that had made you false to me, the light of

*f* *f* *f* *f* *f* *f*

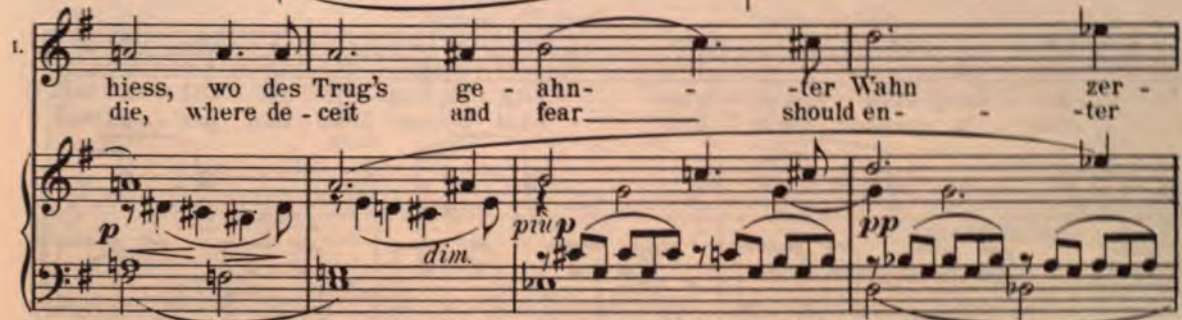
1. Ta - ges wollt' ich ent - flieh'n, dort - hin in die Nacht - dich mit mir zieh'n,  
 day, I thought I would flee, and far in the night - drag thee with me.

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *dim.*

Ein wenig mässiger, doch immer noch bewegt.  
Un poco più moderato, ma sempre animato.

153

1.   
wo der Täu - schung En - - de mein Herz mir ver -  
where my heart had told me, de - lu - sion would

1.   
hiess, wo des Trug's ge - ahn - - ter Wahn zer -  
die, where de - ceit and fear should en - - ter

Etwas zurückhaltend.  
Poco ritenuto.

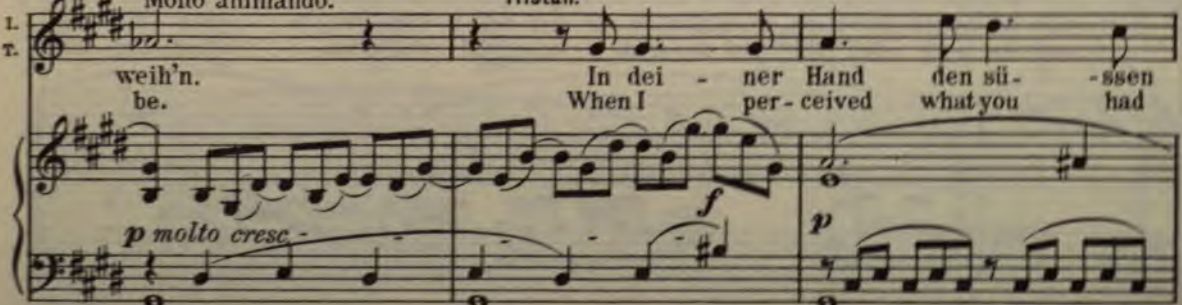
1.   
rin - - ne; dort dir zu trin - ken ew' - ge Min - ne, mit  
nev - - er; there had I pledged thee love - for ev - er, I

Wieder weniger zurückhaltend.  
Meno ritenuto.

1.   
mir dich im Ver - ein wollt' ichdem To - - de  
wished, thou, joined with me, pledged un - to death - mightst

Sehr belebend.  
Molto animando.

Tristan.

1.   
weih'n. In dei - ner Hand den sü - ssen  
be. When I per - ceived what you had



T.  
 Tod, als ich ihn er-kannt, den sie mir bot; als mir die  
 planned, that you held my death with-in your hand, when I had

*cresc.*

T.  
 Ah - nung hehr und ge - wiss zeig - te, was mir die Süh - ne ver -  
 clear - ly guessed your in - tent, what by your prom - ised par - don was

*- più cresc.*

T.  
 hiess: — da er - däm - merte mild er - hab' - ner  
 meant, — then there dawned in my heart a ten - der

*più f ff dim. p pp*

T.  
 Macht im Bu - - - sen mir die Nacht; — mein Tag — war  
 might, that came — to me from night: — my day — then

*cresc. f dim.*

*Isolda.*  
 T.  
 I.  
 da vollbracht. Doch ach, dich täusch - te der fal - sche Trank, dass dir von  
 lost its light. But ah! that draught, it de - ceived thee, too, wrest - ing thee

*fp*

I. *Neu - em die Nacht ver-sank: dem ein - zig am To - de*  
*then from the night a - new: and those - who a - dy - ing*

*cresc.* *p*

I. *Etwas zögernd. Poco rall.* *Sehr belebt. Molto animato.* *Tristan.*

T. *lag, den gab er wie-der dem Tag! O*  
*lay, once more were giv-en to day! All*

*poco cresc.* *molto cresc.*

T. *Heil dem Tran - ke!*  
*hail the po - tion!*

*f* *p* *cresc.*

T. *Heil sei - nem Saft! Heil*  
*Hail to its power! Hail*

*f* *p* *molto cresc.* *f*

T. *sei - nes Zau - bers heh -*  
*to its ma - gic might - rer in that*

*p* *cresc.*

T. Kraft! hour! Durch des To - - des  
Through the door of

*f* *dim.* *(sehr weich)* *F (dolcissimo)*

T. Thor, wo er mir floss,  
death when flowed its tide,

*p dolce*

T. weit und of - - fen er mir er -  
lo, it o - - - - - pend those por - - tals

*pp*

T. schloss, da - rin ich sonst nur  
wide, of realms till then but

*p* *piu p* *p dolce*

T. träu - mend ge - wacht, das Won - - ne -  
dreams in my sight, the glo - - - rious

*p*

T. reich der Nacht. Von dem Bild in des  
realms of night. On the face that my

*p* *f* *dim.*

T. Her - zens ber - gen - dem Schrein scheucht' er des  
heart so deep - did en - shrine, nev - er a -

*p dolce*

Immer mehr belebend.  
Sempre più animando. *accel.*

T. Ta - ges täuschenden Schein, dass nacht - sichtig mein Au - ge  
gain false daylight could shine: nor keep Tristan un - du - ly

*p* *accel.*

Lebhaft.  
Vivace.

T. wahr es zu se - hen tau - ge.  
from see - ing all things tru - ly.

*cresc.* *a tempo* *p espress.*

Immer lebhafter.  
Più vivace.

I. Isolda.  
Doch es räch - te sich der ver - scheuch - te  
But the light was an - gerd to be thus

*cresc.* *fp*

1. Tag; mit dei-nen Sün - den Rath's er pflag; was dir ge -  
banned; and with thy sins went hand in hand: What thou didst

1. zeigt die däm - mern - de Nacht, an des  
learn in twi - light of night, thou didst

1. Tag - Ge - stir - nes Kö - nigs - macht  
soon - for - get - in - king - ly light,

Sehr schnell.  
Molto presto.

1. muss - test du's ü - ber - ge - ben, um  
and my love didst sur - ren - der, to

*schleppend  
strascinante*

1. ein - sam in ö - der Pracht schimmernd dort zu le -  
live all a - lone in bright realms of des - ert splen -

Viel langsamer werdend.  
Molto *lentando*.

Wieder lebhaftes Zeitmass.  
Tempo primo. Vivace.

I.

ben— Wie er-trug\_ich's\_nur? Wie er-trag'ich's\_noch?  
dor. How en-dure\_it, then? How en-dure it, now?

*Sehr feurig.  
Cof molto fuoco.*

T. Tristan.

O, nun wa - ren wir Nacht - - - -ge -  
O, now were we by night en -

T.

weih - - - te! Der tü - cki - sche Tag, der Neid - be -  
chant - - - ed, the trouble - some day, with en - vy

*(sehr ausdrucksroll)  
(molto espressivo)*

*dim. p cresc. f*

T.

rei - te, tren - nen konnt' uns sein Trug, doch nicht mehr täu -  
haunt - ed, part us might with its lies, but nev - er daz -

*p cresc. f p*

T.

schen sein Lug! Sei - ne eit - le Pracht,  
zle our eyes! For its emp - ty glare,

*p fp*

T. sei-nen prah - len-den Schein ver - lacht, wem die Nacht den  
and its glit - ter-ing light, are flout - ed by all that

*dim.*

T. Blick ge - weiht: sei-nes fla-ckernden Lich - tes flüchti - ge  
love the night. For its flick-er - ing beams, so fit-ful - ly

*p* *cresc.*

T. Blit-ze blen - den uns nicht mehr. Wer des To - des  
flashing, blind our eyes no more. Who the night of

*p* *più p*

T. Nacht lie-bend er-schaut, wem sie ihr tief Ge-heim-niss ver-  
death lov - ing - ly scan, those who have gazed on her se - cret

*p espress.*

T. traut: des Ta - ges Lü - gen, Ruhm und Ehr, Macht und Ge-  
plan, will hold false day - light's rank and name, hon - our and

*più p* *f accel.*

T. *winn, so schimmernd hehr, wie eit-ler Staub der Son-nen sind sie vordem zer-pow'r and wealth and fame, as mere-ly dust that drift-eth, and through the sun - light*

T. *spinnen! sift-eth!*

T. *In des Ta-ges eit-lem Wäh-nen, When the day is bright-ly burn-ing,*

T. *bleibt ihm ein ein-zig Seh-nen, das naught is there left but yearn-ing. Bid*

*Etwas gedehnt. Poco steso.*

T. *Seh-nen hin zur heil'-gen Nacht, wo ur-e-wig, ein-zig wahr, yearning hence to ho-ly night, where, ev-er and on-ly true,*



Langsamer, und allmählich immer langsamer.  
Rallentando sempre poco a poco.

r. Lie - bes - won - ne ihm lacht.  
love and pas - sion in - vite!

(Tristan draws Isolda gently down)

*dim.* - - *più p* - - *p dolce*

on a flowery bank at one side, sinks on his knees before her and rests his head on her arm)

*più p*

*pp* *sf*

*più p* - - *dim.*

Mässig langsam.  
Lento moderato.

*pp dolce* *pp*

I. *Isolda.*

T. *Tristan.*

O De - -  
De - -

O sink' her - nie - - der, Nacht der  
De - scend up - on us, night of

*pp*

I. sink' her-nie - - der, Nacht der Lie - - be,  
scend up-on us, night of pas - - sion,

T. Lie - - be, gieb Ver-ges - sen, dass ich  
pas - - sion, let us live, our life for -

*poco cresc.*

I. gieb Ver-ges - sen, dass ich le - - be,  
let us live, our life for - get - - ting,

T. le - - be, nimm mich auf in dei - - nen  
get - - ting, lift, oh! lift us up to

*dim.*

I. nimm mich auf — in dei-nen Schoss, lö - se von der Welt mich  
 lift, — oh, lift — us up to thee! from the world now set us

T. Schoss, lö - se von der Welt mich los!  
 thee! from the world now set us free!

*p*

*più p* *pp*

Tristan.  
 I. los! Ver - lo - schen nun die letz - - te Leuch - te;  
 free! For van - ished are the light's — last gleam - - ings,

*pp* (*sart*) (*dolce*)

Isolda.  
 I. was wir dach - ten, was uns däuch - te;  
 All that daunt - - ed, all that haunt - - ed,

*p* (*sart*) (*dolce*) *più p*

Isolda.  
 I. all' Ge - mah - - nen,  
 all our grop - - ing,

Tristan.  
 I. all' Ge - den - - ken,  
 all our seem - - ing,

*p espress.* *poco cresc.*

I. heil'-ger Dämm'-rung heh-res  
ho-ly twi-light's sweet-est

II. heil'-ger Dämm'-rung heh-res Ah-nen  
ho-ly twi-light's sweet-est hop-ning,

*p* *poco cresc.* *poco f*

I. Ah-nen löscht des Wäh-nens Graus  
hop-ning, let false fears be hurled

II. löscht des Wäh-nens Graus welt-  
let false fears be hurled from

*cresc.* *molto cresc.*

Breiter.  
Allargando.

Sehr breit und zurückhaltend.  
Ritenuto e largo.

I. welt- er-lö- send aus.  
from a van- ished world.

II. er-lö- send aus.  
a van- ished world.

*ff* *dim.* *p riten.*

*riten.*

Wieder mässig langsam.  
Lento moderato, come prima.

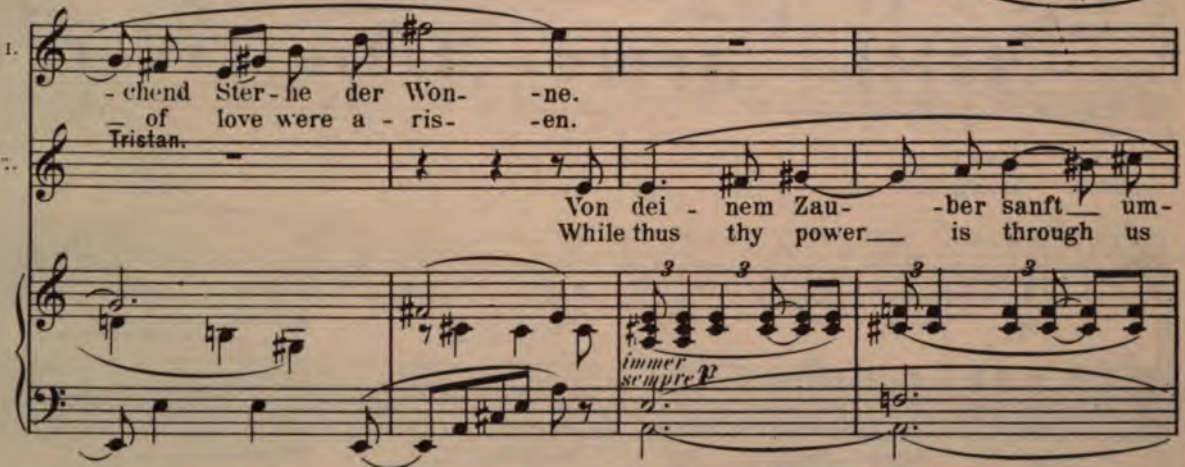
Isolda.

*ruhig*  
*tranquillo*


1. 

Barg im Bu- -sen uns sich die Son - ne, leuch - ten la -  
Could our hearts\_ the sun but im - pris - on, laugh - ing stars\_

Sehr ruhig.  
Molto tranquillo.

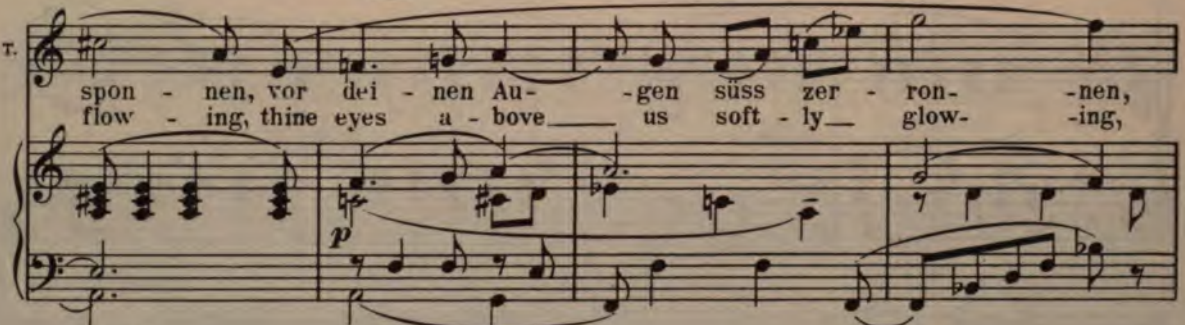
1. 

- chend Ster - he der Won - -ne.  
of love were a - ris - -en.

Tristan. 

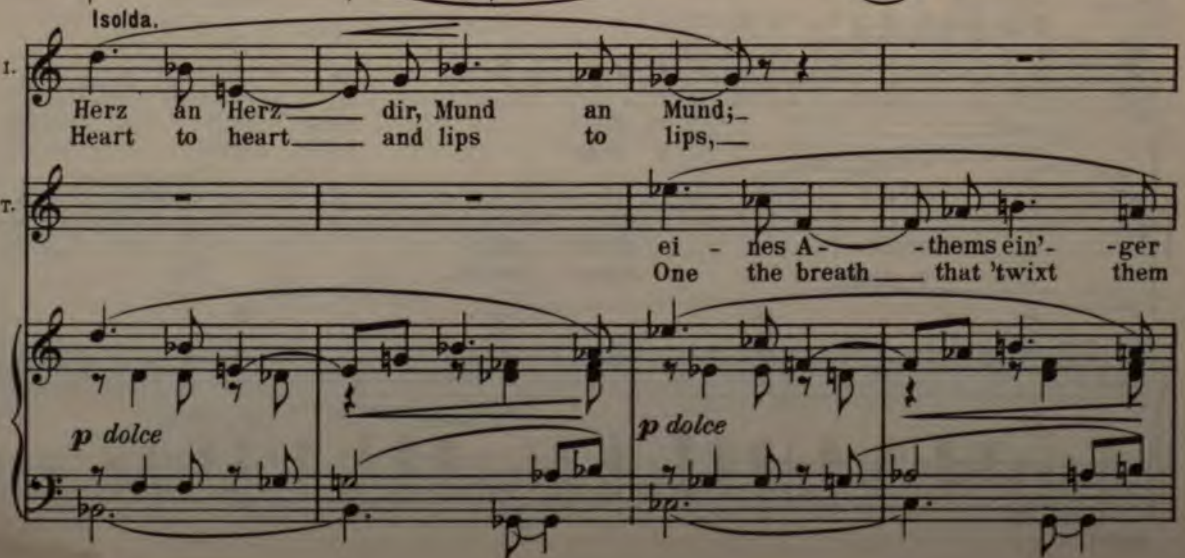
Von dei - nem Zau - -ber sanft um -  
While thus thy power\_ is through us

*immer sempre p*

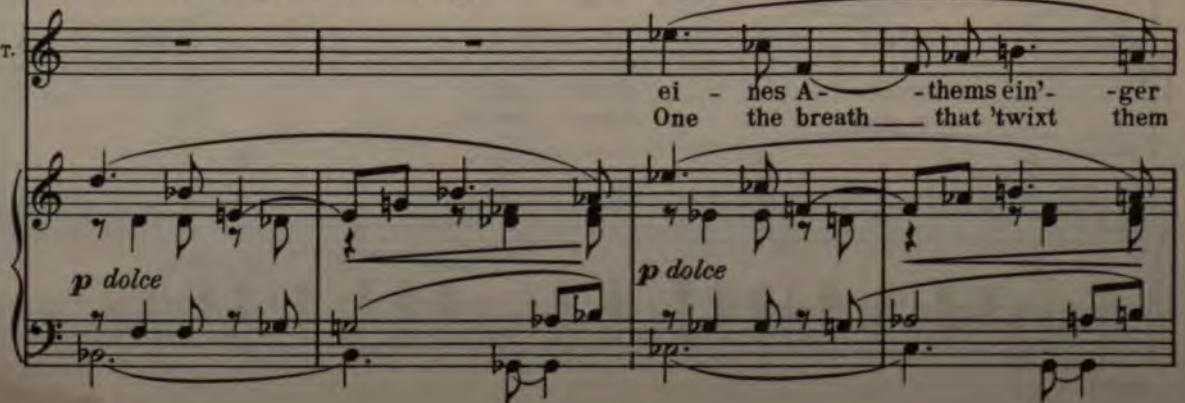
T. 

spon - nen, vor dei - nen Au - -gen süß zer - ron - -nen,  
flow - ing, thine eyes a - bove\_ us soft - ly\_ glow - ing,

Isolda.

1. 

Herz an Herz\_ dir, Mund an Mund;\_  
Heart to heart\_ and lips to lips, -

T. 

ei - nes A - -thems ein' - ger  
One the breath\_ that 'twixt them

*p dolce*

I. bricht mein Blick — sich wonn' - er - blin - det, er - bleicht die Welt —  
Breaks my glance — at glo - - ry blind - ing, and pales the earth —

T. Bund; bricht mein Blick — sich wonn' - er - blin - det, er -  
slips, — breaks my glance — at glo - - ry blind - ing, and

*p dolce* *più p*

I. — mit ih - rem Blen - den: die uns der Tag trü - gend er -  
— to ra - diance bend - ing, that once the day lit with its

T. bleicht die Welt — mit ih - rem Blen - den:  
pales the earth — to ra - diance bend - ing:

*pp* *p*

I. hellt, selbst — dann bin  
lies. — I — then, I

T. zutäuschendem Wahn entge - genge - stellt, selbst dann bin  
Atfraud - u - lent dreams de - fi - ance I've hurled: I then, I

*accel.* *accel.* *accel.*

*p* *cresc.* *3*

*Rea* \* *Rea* \* *Rea* \*

Erstes Tempo.  
Tempo primo.

I. ich die Welt: Won- - - - -ne -  
am the world. Joy - - - - - life's

II. ich die Welt: Won- - - - -ne -  
am the world. Joy - - - - - life's

Erstes Tempo.  
Tempo primo.

*ff* *dim.*

*Red.* \*

I. hehr- - - - -stes We- - - - -  
won- - - - -drous weav- - - - -

II. hehr- - - - -stes We- - - - -  
won- - - - -drous weav- - - - -

*p*

*Red.*

I. - - - - -ben, Lie- - - - -be -hei- -lig - stes  
- - - - -ing, Love life's ho- -li - est

II. - - - - -ben, Lie- - - - -be -hei- -lig - stes  
- - - - -ing, Love life's ho- -li - est

*molto cresc.* *ff* (*sehr ausdrucksvoll*) *dim.* (*molto espress.*)

*rallent. dim. p a tempo*

I. Le - - - ben, Nie - wie - der - er - wa - - - chens  
liv - - - ing: Our ne'er - re - a - wak - - - 'ning,

T. Le - - - ben, Nie - wie - der - er - wa - - - chens  
liv - - - ing: Our ne'er - re - a - wak - - - 'ning,

*p* *piu p* *pp*

*rallent. a tempo*

*(ersterbend) (morendo)*

I. wahn - los hold be - wuss - ter Wunsch. (Completely carried away, Tristan  
dream - less, long - a - wait - ed wish. and Isolda sink down and remain  
lying on the flowery bank, their  
heads side by side)

T. wahn - los hold be - wuss - ter Wunsch.  
dream - less, long - a - wait - ed wish.

*piu p* *pp*

Brangæna (from the turret, invisible)

B. Ein - - - - sam wa - - - - chend  
Lone - - - - ly watch - - - - I

H. in der Nacht,  
here to - - - - night:

*poco cresc.*



B. wem der Traum der Lie-  
Ye that dream of love-

H. - le lacht,  
- de- light,

*p* ausdrücksvoll  
espressivo *dim.*

(gesteigert)  
(appassionato)

B. hab' der Ei-  
let your ears

*p* *dim.* *p* ausdrücksvoll  
espressivo

B. - nen Ruf in  
- my call re-

*dim.* *p* *dim.*

B. Acht, die den Schlä-fern  
quite, call that should your

*sehr zart und ausdrücksvoll*  
*dolcissimo e molto espressivo*

*p* *p*

B. Schlim - - mes ahnt, ban -  
 slum - - ber shake, warn -

B. - - ge zum Er -  
 - ing you to fear,

Sehr ruhig.  
Molto tranquillo.

B. - - chen mahnt!  
 - to wake!

B. Ha - - bet Acht!  
 Have a care!

B. Ha - - bet Acht  
 Have a care!

1. *Bald ent- - weicht die*  
*Day - - light comes! be -*

*morendo*

2. *Nacht! ware!*

*verhallend morendo* *Immer sehr ruhig. Sempre molto tranquillo*

*pp*

*pp*

1. *Lausch', List,*

*pp*

1. *Tristan.*  
*Ge - lieb - ter! Lass mich ster - ben!*  
*be - lov - ed! Let me die now!*

*cresc.* *f dim.* *p*

1. *Isolda (gradually raising herself a little)*  
*Neid' - - sche Wa - che!*  
*En - - vious watcher!*

*f*

Tristan (remaining reclining) Isolda.

T. I. Nie er - wachen! Doch der Tag muss Tri - stan we - cken?  
 I'll not waken! Will the day not Tris - tan wak - en?

*dim.* *p* *più p*

Tristan (raising his head a little) Ein wenig belebend.  
 Poco animando.

T. Lass den Tag dem To - de wei - chen!  
 Let the day to Death be giv - en!

*cresc.* *dim.* *p*

Isolda (senz' impeto)

I. Tag und Tod mit glei - chen Strei - chen soll - ten uns -  
 Day and Death as one have striv - en, by them shall

*p* *p* *p*

Sehr ruhig.  
 Molto tranquillo. Tristan (raising himself slightly)

T. I. - re Lieb' er - rei - chen? Uns - re Lie - be? Tri -  
 - our love be riv - en? This our pas - sion? Tris -

*p* *cresc.* *p dolce*

T. *-stans Lie - be? Dein' und mein; I - sol - - de's Lie - be?*  
*-tans pas - sion? Thine and mine, I - sol - - das pas - sion?*

T. *Wel - - ches To - - des Strei - - chen*  
*How - - so Death were giv - - en.*

T. *könn - te je - sie wei - - chen? Stünd' er vor mir, der mächt'ge*  
*it could ne'er be riv - - en. Stood he by me, this might-y*

T. *Tod, wie er mir Leib und Le - ben be - droht, die ich so wil - lig der Lie - be*  
*Death, men - ac - ing life and limb with his breath, that I would light - ly for love be*

*sehr ruhig* *etwas zurückhaltend*  
*molto tranquillo* *poco ritenuto*

T. *las - se, wie wä - re sei - nen Strei - chendie Lie - be selbst zu er -*  
*leav - ing, e'en so, his death - stroke nev - er our love were a - ble to*

*a tempo*

Etwas zögernd und sehr ruhig.  
 Poco ritenuto e molto tranquillo.  
 (nestling with his head yet closer to Isolda)

T. rei-chen? sev-er. Stürb' ich nun ihr, der so gern ich  
 Died I for her I'd so glad-ly

*dim.* *più p* *pp*

T. ster-be, wie könn-te die Lie-be mit mir  
 die for, how were it my love with me should

*poco cresc.*

T. ster-ben, die e-wig le-ben-de mit mir en-den? Doch,  
 per-ish? The ev-er-liv-ing to die with-in me? Yet

*-più cresc. -* *sehr ausdrucks-voll* *f* *molto espressivo* *ff*

Langsam (wie zuvor).  
 Lento (come prima).

T. stür-be nie sei-ne Lie-be, wie stür-bedann Tri-stan sei-ner  
 died his pas-sion not in him, how then-could Tris-tan die to

*a tempo* *p* *cresc.* *ff dim.* *p* *ff*

Etwas zögernd.  
 Poco rallent.

T. Lie-pas-sion? -be? -sion?

*dim.* *più p* *pp*

Etwas belebend, aber unmerklich.

Animando, ma molto poco.

*p* Isolda.

1. *sehr weich  
dolcissimo* Doch uns-re Lie-be,  
But this our pas-sion.

*p* *espress.*

1. heisst sie nicht Tri-stan und I-sol-de?  
call we not Tris-tan and I-sol-da's?

*poco riten.* *a tempo*

*poco riten.* *a tempo*

*p* *più p* *ausdrucksvoll  
espressivo*

1. Dies sü-ße Wört-lein: und,  
That sweet-est word-let "and:"

*p* *più p*

1. was es bin-det, der Lie-be Bund, wenn Tri-stan  
How it binds us in lov-ing bonds! should Tris-tan

*pp dolce* *poco cresc.*

Sehr ruhig.

Molto tranquillo.

1. stürb? zer-stört' es nicht der Tod?  
die, were that word loos'd by Death?

*pp* *con f.*

Tristan (molto tranquillo)

T. Was stür-be dem Tod, als was uns stört, was Tri-stan wehrt, I -  
 And what could Death kill, but trou-bles deep, that Tristan keep I -

T. sol - de im - mer zu lie - ben, e - wig ihr nur zu le -  
 sold' forev - er from lov - ing, and for her ev - er liv -

*più p* *pp*

I. Isolda.  
 ben? Doch dieses Wört-lein: und, — wär' es zerstört, wie  
 ing? Yet for this word-let "and:" — were it destroyed, ex-

*cresc.* *sf*

I. an - ders als mit I - sol - de's eig' - nem Le - ben wär' Tri - stan der Tod ge -  
 cept from heart of I - sold' the life were driv - en, could Tris - tan to death be

*langsam*  
*lento*

*p* *cresc.* *ff dim.*

Nicht schleppend.  
 Con moto. (Tristan, with expressive gestures, draws Isolda gently to him)

I. ge - ben? So  
 giv - en? So

*pp dolce* *più p* *pp* *ppp*

Tristan.





I. trennt, ohn' Er-wa - chen,  
part, ne'er to wak - en,

T. e-wig ei - nig, ol - ne End;  
Aye u - nit - ed, ne'er to end,

*immer sempre pp*

I. na - - men - los in  
name - - less there by

T. ohn' Er - - ban - gen, in  
peace un - - bounded, by

*poco cresc. -*

I. Lieb' um - fan - gen, ganz uns selbst ge - ge -  
love sur - round - ed, each to oth - er giv - -

T. Lieb' um - fan - gen, ganz uns ge - ge -  
love sur - round - ed, each to oth - er giv - -

*pp cresc.*

I. *ben, der Lie be nur zu le - - -*  
*ing, for love a - lone there liv - - -*

T. *ben, der Lie be nur zu le - - -*  
*ing, for love a - lone there liv - - -*

*p dolce dim. più p*

(Isolda, as if overpowered, droops her head upon his breast)

I. *- ben!*  
*- ing!*

B. *Brangæna. f*  
*Ha - bet Acht!*  
*Have a care!*

T. *- ben!*  
*- ing!*

*pp un poco cresc.*

B. *Ha - bet Acht!*  
*Have a care!* *Schon Night*

*dim.*

B. *weicht dem Tag die Nacht!*  
*yields to day! be - ware!*

*morendo*

*verhallend morendo*

Tristan (bends smilingly down to Isolda) (Isolda gazes fondly up at Tristan)

T. Soll ich lau - - - schen?  
Shall I lis - - - ten?

*pp*

Isolda. *riten.* *a tempo*

I. Lass mich ster - ben!  
Let me - die sol

*f dim.* *p* *a tempo*

Tristan (more gravely) Isolda (more affected) *riten.*

T. Muss ich wa - - - chen? Nie er - wachen!  
Must I wak - - - en? I'll not wak - en!

*f dim.* *p* *riten.*

Tristan (stringendo) *a tempo*

T. Soll der Tag noch Tri - stan we - cken?  
Must the day yet Tris - tan wak - en?

*a tempo*  
*etwas drängender*  
*un poco più stringendo*

*p* *cresc.*

Isolda (with enthusiasm) *molto riten.* Immer mehr belebend. *Sempre più animando.* Tristan.

I. Lass den Tag dem To-de wei-chen! Des  
 T. Let the day to death be giv-en! May

*f sehr ausdrucksvoll molto espressivo* *p* *cresc.*

Isolda (with ris-

I. Ta - ges Dräu - en nun trotz - ten wir so? Sei - nem  
 T. day - light's men - ace so light - ly be met? From its

*f* *3* *3* *3* *3*

ing ecstasy) Immer belebter. *Sempre più mosso.*

I. Trug e - wig zu flieh'n!  
 T. lies could we but fly!

*f* *dim.* *p* *cresc.*

Tristan.

T. Sein däm - mern - der Schein ver - scheuch - te uns  
 Then glim - mer - ing morn would fright us no

*Isolda (with ecstatic gesture, rising to her feet)*

I. E - wig währ' uns die Nacht!  
 Nay, if night were for ayel

T. nie?  
 more?

*f* *p* *cresc.* *fp*

they embrace in a fond ecstasy)

*fp* *fp* *fp* *fp molto cresc.*

I.

T.

*rallent.*

*più f*

Sehr lebhaft und schnell.  
 Molto vivo e presto.

I. ew' - ge Nacht, sü -  
 end - less night, bless -

T. ew' - ge Nacht, sü -  
 end - less night, bless -

*ff* *dim.* *p dolce*

I. - sse ed Nacht! Hehr er -  
 - ed night! Love's sub -

T. - sse ed Nacht! Hehr er -  
 - ed night! Love's sub -

*p* *molto cresc.* *ff*

I. hab - - ne Lie - - bes -  
 lim - - est, awe - - some

T. hab - - ne Lie - - bes -  
 lim - - est, awe - - some

*dim.* *p dolce*

I. nacht! Wen du um - fan - gen, wie  
 night! Him that thou smil - ing could

T. nacht! wem du ge - lacht,  
 night! tukst to thy breast,

*p* *più p* *pp*

I. wär' oh - ne Ban - gen aus dir er je - er -  
he un - re - vil - ing be wak - ened from thy -

T. wie wär' oh - ne Ban - gen er aus dir er -  
could he un - re - vil - ing wak - en from thy

*p* *cresc.* *3*

I. wacht?  
rest? Nun ban - ne das Ban - gen,  
Now ban - ish fore - bod - ings,

T. wacht?  
rest? Nun ban - ne das  
Now ban - ish fore -

*dim.*

*f* *dim.* *p*

I. hol - der Tod, seh - nend ver -  
kind - ly Death, hoped - for and

T. Ban - gen, seh - nend ver -  
bod - ings, hoped - for and

*cresc.* *ff* *3* *3*



1. *dim* *p*  
 lang - ter Lie - bes - tod! In dei - nen  
 longed - for love in Death! Thine arms are

2. *dim*  
 lang - ter Lie - bes - tod!  
 longed - for love in Death!

*dim* *p* *più p*

1. Ar - men, dir ge - weiht,  
 round us, thine are we,

2. In dei - nen Ar - men, dir ge -  
 Thine arms are round us, thine are

*dolce*

1. ur - hei - lig Er - war - men, von Er -  
 warm slum - ber has bound us, from all

2. weiht, ur - hei - lig Er -  
 we, warm slum - ber has

*poco cresc* *più cresc*

I. wa - chens Noth be - freit!  
 fear of wak - - ing free!

T. war - men, von Er - wa - chens Noth be - freit!  
 bound us, from all fear of wak - ing free!

*molto cresc. - ff f dim.*

I. - - - - -

T. *p* Wie es fas - sen, wie es las - sen,  
 How to use it, how to lose it,

*p espress.*

I. Fern der  
 Sun to

T. die - - se Won - - ne, fern der  
 from this Won - - der, sun to

*cresc. - 3 p*

I. Son - - ne, fern der Ta - - ge  
 sun - - der, far the mor - - row's

T. Son - - ne, fern der Ta - -  
 sun - - der, far the mor - -

I. Tren - nungs - kla - ge! Oh - ne Wäh - nen,  
 part - ing sor - rows! Truth dis - cern - ing,

T. - - ge Tren - nungs - kla - ge!  
 - - row's part - ing sor - rows!

*p*

*f* *dim.*

I. *sart* oh - ne Ban - gen  
*dolce* fear dis - pel - ling,

T. sanf - tes Seh - nen;  
 Sweet our yearn - ing;

*dolce*

*p* *p*

I. 

T. *p*  
 süß Ver - lan - - gen; oh - ne  
 hope fore - tell - - ing; pain ef - -

*dolce*  
*p*

I. 

T. *p*  
 We - - hen hehr Ver - ge - - hen;  
 fac - - ing, death em - brac - - ing;

*dolce*  
*p*

I. *p*  
 oh - ne Schmach - ten hold Um -  
 love - be - - hold - - en, night - - en -

T. *p*  
 hold Um -  
 night - - en -

*dolce*  
*p*

I.  
nach - ten;  
fold - en;

T.  
nach - ten; oh - - ne Mei - - den,  
fold - en; near for ev - - er,

*cresc.*

*p*

I.  
oh - - ne Schei - -  
Ne'er to sev - -

T.  
oh - - ne Schei - - den, traut  
ne'er to sev - - er, none

*molto cresc.*

I.  
- - den, traut al - - lein,  
- - er, none to come,

T.  
al - - - lein,  
to come,

*più f*

*pp*

I. e - wig heim, in un - ge - mess' - nen  
here our home, in re - gions past all

T. e - wig heim, in un - ge - mess' - nen  
here our home, in re - gions past all

*poco cresc.* *p*

I. Räu - men ü - ber - sel' - ges  
mea - sure, dreams of bliss - ful

T. Räu - men ü - ber -  
mea - sure, dreams of

*dim.* *più p* *pp*

I. Träu - men: Du I - sol - de,  
plea - sure: Thou I - sol - da,

T. sel' - ges Träu - men: Tri - stan  
bliss - ful plea - sure: Tris - tan

*zart* *dolce* *dolce*

I. Tri- - - - - stan — ich,  
 Tris- - - - - tan — I,

T. du, — — — — — ich — — — — —  
 thou, — — — — — I — — — — —

*p dolce*

Rc. \* Rc. \* Rc. \*

I. — — — — — nicht — — — — — mehr I -  
 — — — — — no — — — — — more I -

T. — — — — — I- - sol- - de,  
 — — — — — I- - sol- - da,

*più p*

Rc. \* Rc. \* Rc. \*

I. sol - de!  
 sol - da!

T. — — — — — nicht — — — — — mehr — — — — — Tri - - stan!  
 — — — — — no — — — — — more — — — — — Tris - - tan!

*pp* *morendo*

Rc. \* Rc. \*

5

Sehr drängend.  
Molto affrettando.

I  
Oh - - ne Nen - nen, oh - - ne Tren - nen,  
Name - - less ev - er, part - - ed nev - er,  
T  
E - - - - - wig!  
End - - - - - less!

*p molto cresc.*

I  
neu Er - ken - nen, neu Ent - bren - nen,  
new - ly know - ing, fresh - ly glow - ing,  
T  
End - - - - - los! End -  
End - - - - - less! End -

I  
end - los e - - - -  
end - less ev - - - -  
T  
- - - - - los e - - wig ein - be -  
- - - - - less ev - - er all in

*f* *più f* *ff sehr gehalten, molto tenuto*

Immer etwas drängend.  
Sempre poco stringendo.

I  
- - wig - ein - be - wusst: end - - - - los  
- - er - all in all: end - - - - less  
T  
wusst, e - - - - wig - ein - be - wusst:  
all: end - - - - less all in all:  
*aber nicht gebunden ma non legato ff* *immer sempre f*



I. e - wig heiss er -  
 ev - er, pas - sion

T. e - wig end - los  
 ev - er end - less,

I. glüh - ter Brust,  
 ne'er to pall,

T. höch - ste  
 love's su -

I. end - los  
 end - less

T. Lie - bes - lust!  
 prem - est thrall!

I. e - wig  
 ev - er,

T. Heiss er glüh - ter  
 Pas - sion ne'er to

*più f*

Noch drängender.  
Più stringendo.

I. *höch - ste Lie -*  
*love's su - prem -*

T. *Brust - höch - ste Lie - bes -*  
*pall, love's su - prem - est*

*gebunden legato cresc.*

I. *- bes - lust! Höch -*  
*- est - thrall! Love's*

T. *lust! Höch - ste Lie - bes - lust!*  
*thrall! Love's su - prem - est - thrall!*

*nicht gebunden non legato molto cresc.*

I. *- ste Lie - bes -*  
*su - prem - est*

T. *Höch - ste Lie - bes -*  
*Love's su - prem - est*

*più f*

## Scene III.

Sehr schnell ( $\text{♩}$  merklich schneller als zuvor).  
 Prestissimo ( $\text{♩}$  perceptibly quicker than before).

Isolda.

I. lust!  
thrall!

Brangæna (utters a piercing shriek)

(Schrei)  
(Shriek)

T. lust!  
thrall!

Kurvenal (rushing in with drawn sword)

Ret - te dich,  
Save thy-self,

*ff* *fp molto cresc.*

(He looks off stage behind him in great alarm)

K. Tristan!  
Tristan!

(Mark, Melot and courtiers, in hunting-dress, come quickly from the avenue towards the front, and pause  
 Wieder das vorhergehende Hauptzeitmass ( $\text{♩}$  mässiger).  
 The previous tempo ( $\text{♩}$  slower).  
 Sehr lebhaft. Molto vivace.

*ff* *sempre stacc.*

in amazement before the lovers. In the meantime Brangæna descends from the turret, and rushes towards

*ff*

Isolda, who, with instinctive shame, leans with averted face upon the flowery bank. Tristan, with an e-

qually instinctive movement, with one arm spreads his cloak so as to conceal Isolda from the eyes of the

newcomers. In this position he remains for some time, his eyes steadily fixed upon the men who look at

him with varied emotions. Morning dawns )

Allmählich etwas langsamer.  
Poco a poco allargando.

Mässig bewegt.  
Con moto moderato.

Melot (to Mark)

Tristan.

T.  
M. Der ö - de Tag - zum letz - ten Mal! Das -  
The day has dawned - and 'tis the last! Now -

M. - sollst du, Herr, mir sa - gen, ob - ich ihn recht ver - klagt? Das dir zum  
- good my lord, I ask you, have - I ac - cused him right? I said I'd

M. Pfand ich gab, ob ich mein Haupt ge - wahrt? Ich zeig' ihn dir in off - ner  
stake my head, - well, have I saved it now? Thou'st seen him in the fla - grant

*f* *p poco cresc.*

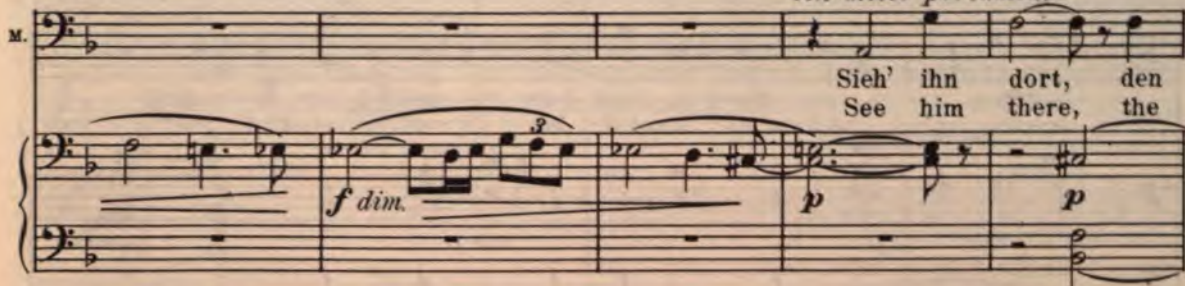
M. That. Namen und Ehr' hab' ich ge - treu vor Schan - de dir be -  
act! Honour and fame, thanks to my faith, I've shield - ed thee from

Mässig langsam.  
Lento moderato.

Mark (violently affected, then with trembling voice)

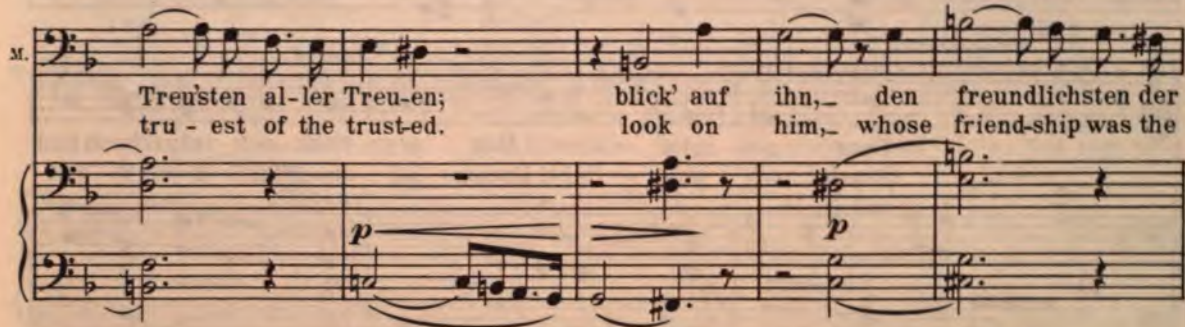
M. wahr. shame. *sehr ausdrucksvoll* *molto espressivo* *dim.* *p*  
Tha - test du's wirklich? Wähnst du das? - Hast thou tho', tru - ly? Thinkst thou so?

*sehr getragen  
con molto portamento*

M. 

Sieh' ihn dort, den  
See him there, the

*f dim.* *p* *p*

M. 

Treu'sten al-ler Treu-en; blick' auf ihn, den freundlichsten der  
tru - est of the trust-ed. look on him, whose friend-ship was the

*p* *p*

M. 

Freunde: sei-ner Treu - e frei'ste That traf mein  
firm-est! Yet his friendliest deed to me smote my

*p* *p* *poco cresc.*

M. 

Herz mit feindlichstem Ver - rath! \_\_\_\_\_  
heart with deadliest treacher - y! \_\_\_\_\_

*più cresc.* *ff* *dim.*

M. 

Trog mich Tristan, sollt' ich hof-fen, was sein Trü - gen mir ge-  
Trick'd by Tristan! Shall I flat-ter what his treach - er - y could

*p* *poco cresc.*

*etwas zurückhaltend* Lebhaft.  
*poco riten.* Vivace.

M.  
 trof-fen, sei durch Me-lots Rath red-lich mir be-wahrt?  
 shat-ter should by Me-lot be real-ly saved for me?  
*f* *p* *poco riten.* *più p*

T.  
 Tags-ge-spen-ster! Mor-gen-träu-me! täuschend und  
 Ghosts of Day-light! Dreams of morn-ing! trick-y and  
*fp* *fp* *accel.* *accel.* *cresc.*

T.  
 wüst! Entschwebt! Ent-weicht!  
 void! A-vaunt! a-way!  
*rallent.* *rallent.* *ff* *dim.* *p*  
 Mark (with deep emotion)  
 Mir dies?  
 Thou, too?

Wieder mässig langsam.  
Lento moderato, come prima.  
*Schr zurückhaltend. molto riten.*

Etwas bewegter, doch streng im Zeitmass.  
Poco animato, ma in tempo.  
(Bewegter) (more agitated)

M.  
 Dies, Tri-stan, mir? — Wo-hin nun Treu-e, da Tri-stan mich be-  
 Tris-tan, to me? — Where-truth it-self, then, if Tris-tan prove un-  
*ff* *dim.* *più p* *pp* *p*

M.  
 trog? Wo-hin nun Ehr' und ech-te Art, da al-ler Eh-ren Hort, — da Tri-  
 true? Where now good faith and deal-ing fair, since honour's soul it-self, — since Tris-  
*p* *cresc.* *cresc.*

*riten.*

M. - stan sie ver - lor? Die Tri - stan sich zum Schild er - kor, wo - hin ist  
 - tan's lost them all? The vir - tue Tris - tan took for shield, where is that

*f riten. p ten. cresc.*

Breit. Largamente. *rallent.* (*langsam*) (*lento*)

M. Tu - gend nun ent - floh'n, da mei - nen Freund sie flieht, da Tri - stan mich ver -  
 vir - tue van - ish'd now, that from him fell a - way, and Tris - tan can be -

*f rallent. dim. p p*

Wieder mässig langsam.  
 Lento moderato, come prima.

M. (Tristan slowly drops his eyes to the ground; his face expresses his increasing sorrow as Mark continues )

rieth?  
 tray?

*p ausdrucksvoll und weich espressivo e dolce p f*

Belebend.  
 Animando.

M. Wo - zu die Dienste oh - ne Zahl, der Eh - ren  
 What was thy ser - vice all un - told, that hon - our,

*p p*

M. Ruhm, der Grö - sse Macht, die Mar - - ken du ge - wannst; musst' Ehr' und  
 fame and pow'r of place thou wonst — for Mark, the King? Must hon - our,

*p poco cresc. p cresc.*



Mehr belebend.  
Più animando.

M.  
Ruh, Gröss' und Macht, muss-te die Dien-ste oh-ne Zahl dir Mar -  
fame, power and place, must all thy ser-vic-es un - told, by Mark's

M.  
- ke's Schmach be - zah-len? Dünk - te zu  
dis-grace be paid for? Thought ye so

M.  
we-nig dich sein Dank, dass, was du ihm er - wor-ben, Ruhm und  
lit - tle worth his thanks, that all that you had won him, fame and

M.  
Reich, er zu Erb' und Ei - - gen dir gab?  
for - tune, he made you heir to it all?

M.  
Da kin - der-los einst schwand sein Weib, so lieb't' er  
When child-less his wife he had lost, so loved he

*f* *f* *dim.* *più p*

*p* *p*

M. *mf* *dim.* *p*

dich, dass nie auf's Neu' sich Mar - ke wollt' ver - mäh-len.  
 thee, that ne'er a - new could Mark e'er wish to mar-ry.

Belebt. Con moto.

M. *p* *cresc.*

Da al-lesVolk zu Hof und Land mit Bitt' und Dräu - en in ihn drang, die  
 When all the country, all the court with pray'rs and threats a-round him throug'd, a

M. *f* *dim.* *p*

Kö - ni-gin dem Lan-de, die Gat-tin sich zu kie-sen; da sel - ber  
 queen to give the country, him - self a wife to take him, when thou thy -

M. *p* *cresc.*

du den Ohm beschworst, des Ho - fes Wunsch, des Lan - des Wil - len güt -  
 self didst ev - er urge that what the court and coun - try want-ed, gra -

M. *mf* *p* *cresc.* *f*

- lich zu er - fül - len: in Wehr wi - der Hof und Land, inWehrselbstge-gen  
 - cious - ly be granted: ar - rayed 'gainst the court and folk, array'd a - gainstthy-

M. 

dich, mit List und Gü-te wei-ger-te er sich, bis, Tristan, du ihm  
self, with skill and kind-ness did he not de-cline, till, Tristan, thou didst

*p* *f* *p ten.*

Belebend.  
Animando.

M. 

drohtest, für immer zu mei-den Hof und Land, wür-dest du sel-ber  
threaten, for ev-er to go from court and land, didst thou the mis-sion

*mf* *f* *p* *cresc.*

zurückhaltend  
rallent.

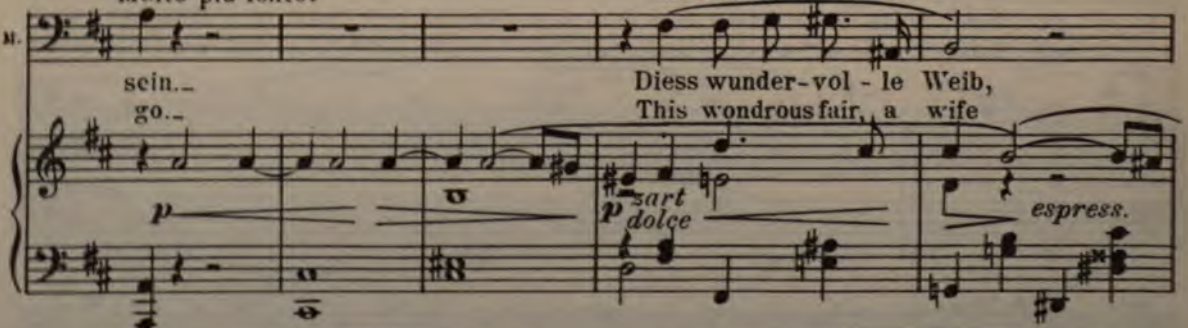
M. 

nicht ent-sandt, dem Kö-nig die Braut zu frein. Da liess er's denn so  
not receive, a bride for the king to woo, and so he let thee

*p* *zurückhaltend*  
*rall.*

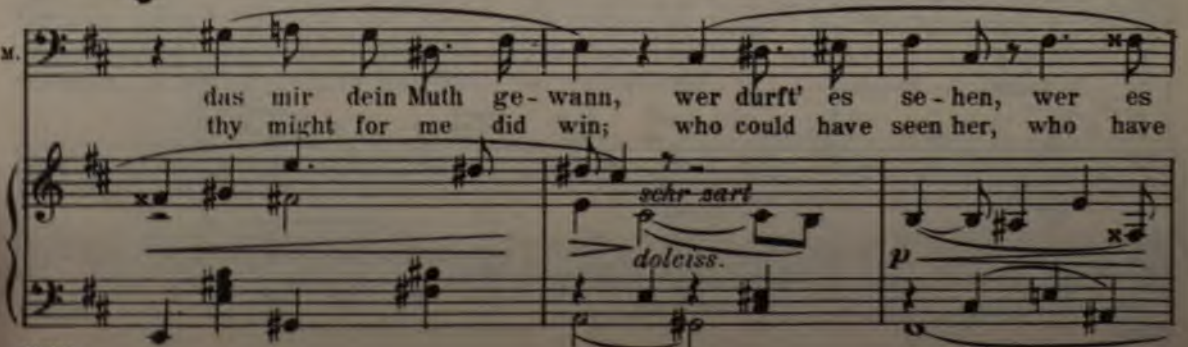
Viel langsamer.  
Molto più lento.

sehr zart  
dolcissimo

M. 

sein... Diess wunder-vol-le Weib,  
go... This wondrous fair, a wife

*p* *p dolce* *espress.*

M. 

das mir dein Muth ge-wann, wer durft' es se-hen, wer es  
thy might for me did win; who could have seen her, who have

*sehr zart*  
*dolciss.* *p*

M. ken-nen, wer mit Stol-ze sein es nen-nen, oh-ne se-lig sich zu  
known her, who with pride as wife could own her, nor-es-teem himself most

*p* *poco cresc.* - *più cresc.* - *f*

M. prei-sen? Der mein Wil-le nie zu na-hen wag-te, der mein  
hap-py? My free will had nev-er dared to take her, mine my

*p*

M. Wunsch ehrfurchtscheu ent-sag-te, die so herr-lich hold er-ha-ben mir die  
wish me for-bade to make her, she, so gracious, good, who on-ly could have

*più p* *p dolce* *poco cresc.* -

M. See-le muss-te la-ben, trotz Feind und Ge-fahr, die fürst-liche Braut  
cheered my life so lone-ly, spite dan-ger and foe, this queenliest bride,

*f* *f* *f*

Wieder bewegter.  
Più animato.

M. brachtest du mir dar.  
her didst thou be-stow.

*f* *dim.* *f* *p*

M.  
 Nun, da durch sol-chen Be-sitz mein Herz du fühl-sa-mer  
 When, by thy gift, had my heart the more grown soft-er for

*dim.* *p* *mf*

M.  
 schufst als sonst dem Schmerz, dort wo am weich-sten, zart und  
 pain than e'er be-fore, hast thou a-gainst it, un-pro-

*dim.* *pp*

M.  
 of-fen, würd' ich ge-trof-fen, nie — zu hof-fen, dass je ich könn-te ge-  
 tect-ed, thy blow di-rect-ed! Hope — is o-ver, that e'er a-gain I re-

*p cresc.* *ff*

M.  
 sun-den: warum so sehrend, Un- se- li-ger, dort — nun mich ver-  
 cov-er. O why so deep-ly, most wretch-ed man, here, — this wise, didst

*più f* *ff* *dim.*

M.  
 wun - den? Dort mit der Waf-fe quä-len-dem Gift, das Sinn und  
 wound me? Thus with a poi-son'd weapon to pierce, that brain and

*f* *p*

M.  
 Hirn mir sen-gend ver - seht, das mir dem Freund die Treu - e ver -  
 soul doth rav - age and rend, that turneth false my faith - ful - lest

*p* *cresc.* *f*

M.  
 wehrt, mein off' - nes Herz er - füllt mit Ver - dacht, dass ich nun  
 friend; my o - pen heart to fill with mis - trust, that spy a -

*p* *f* *pp* *poco accel.*

M.  
 heimlich in dunk - ler Nacht den Freund lau - schend be - - schlei - -  
 bout in the night I must, and watch him I be - friend - -

*poco cresc.* *rall.* *dim.* *pp*

M.  
 che, mei - ner Eh - ren En - de er - rei - che?  
 ed, and to find my hon - our was end - ed?

*molto cresc.* *ff* *p* *molto cresc.*

M.  
 Die kein Him -  
 If no heavn -

*ff*

*riten. a tempo*

M. - - mel er - löst, war - um mir die - se Höl - le?  
 - I may win, why this hell do I suf - fer?

*riten. a tempo*  
*ff* *ff* *dim.*

M. Die kein E - - - - - lend süht, war -  
 If no ills it soothe, why

*rall.* *molto rall.*  
*rall.* *molto rall.*

*p*

Sehr langsam.  
Molto adagio.

sehr  
molto

M. um mir die - se Schmach?  
 falls the pain on me?

*a tempo* *a tempo*

*sehr ausdrucksvoll*  
*molto espressivo* *(reich)*  
*(dulce)* *pp*

langsam.  
adagio.

M. un - er - forsch - lich tief ge - heimniss - vol - len Grund, wer macht der Welt ihn  
 un - dis - cov - erd, deep, mys - te - rious causes flow, who e'er the world shall

*p* *più p* *pp*

Langsam.  
Adagio.

Tristan (raising his eyes sympathizingly to Mark)

T. kund?  
 show?

O Kö - nig, das kann ich dir nicht  
 O monarch! That can I nev - er

*p* *p* *più p* *pp*

T. sa - gen; und was du frägst, das kannst du nie er-  
tell thee; what thou dost ask, - it nev - er shall be

(He turns towards Isolda, who looks up longingly at him)

T. fah-ren.  
an-swer'd.

Mässig langsam. (♩ langsamer als zuvor ♩)  
Lento moderato. (The ♩ slower than the previous ♩)

rallent. ruhig tranquillo

Tristan.  
Wo - hin nun Tri - stan scheidet, willst du, I -  
Where Tris - tan now de - part - eth, wilt thou, I -

T. sold; ihm fol-gen? Dem Land, das Tri-stan  
sol - da, fol-low? The land I have in



*poco riten. a tempo*

T. meint, der Son-ne Licht nicht scheint: es ist das dun - kel - mäch' - ge  
mind, the sun-light doth not find; it is the dark - some land of

*pp poco riten. a tempo*

T. Land, da - raus die Mut - ter mich ent-sandt, als, den im To - de sie em-  
night, where me my moth - er brought to light, and as in death she did con-

*dolce*

T. pfan - gen, im Tod sie liess an das Licht — ge - lan - gen.  
ceive me, in death to lan-guish in light — did leave me.

*più p*

T. Was, da sie mich ge - bar, ihr Lie - bes - ber - ge  
What did shield her from earth, what time she gave me

*p dolce*

T. war, das Wun - der - reich der Nacht, aus der ich einst er -  
birth, the deep and won - drous night, that once I left for

*poco riten.*

*p. poco riten.*

*a tempo*

T. wacht: das bie-tet dir Tri - stan, da - hin geht er vor - an; ob sie ihm  
light, that Tris-tan of-fers thee, and thith-er first goes he. If she in

*a tempo*  
*p dolce*

T. fol - ge treu und hold, das sag' ihm nun I - sold!  
love and faith will go, I - sold'shall let him know!

*f* *p* *più p* *pp*

Etwas bewegt.

*Isolda.* *Con moto.*

I. Als für ein frem-des Land der Freund sie ein-stens  
When her to for-eign lands as friend thou once didst

*p* *p*

*zurückhaltend* *ritenuto* *rall.* *a tempo*

I. warb, dem Un-hol - den treu und hold musst' I - sol - de fol - gen.  
woo, the un-faith-ful full of faith did I - sol - da fol - low.

*langsamer* *poco riten.* *a tempo*

*p* *più lento* *più p* *pp* *p*

I. Nun führst du in dein Ei - gen, dein Er - be mir zu zei - gen;  
To realms of thine now go - ing, thine her - i-tage art show - ing:

*più p* *pp*

*riten.*

1. wie flöh' ich wohl das Land, das al - le Welt um-spannt? Wo  
Why should I fear that space, that doth the world em-brace? To

*riten..*

*pp* *più p*

*a tempo*

1. Tri-stan's Haus und Heim, da kehr' I - sol - - de ein: auf dem sie  
Tris-tan's house and home, there will I - sol - - da come: the course she

*a tempo dolce* *cresc.*

*rallent.* *molto rit.*

1. fol - ge treu und hold, den Weg nun zeig I -  
true and fair must hold, that course now show I -

*f* *p* *più p* *pp*

*rallent.* *molto rit.*

Langsam und zögernd.  
Lento e ritardando. (Tristan bends slowly down to her and kisses her gently on her forehead)

1. sold!  
sold!

*pp* *sehr zart* *dolciss.*

(Melot starts angrily forward)

*morendo*

Lebhafes Zeitmass.  
Tempo vivo.

Melot (drawing his sword)

M. c.

Ver-räther! Ha! Zur Ra-che, Kö-nig! Dul-dest du die-se Schmach?  
Thou traitor! Ha! A-venge thee, monarch! Canst thou bear this affront?

Tristan (draws his sword and turns quickly round)

T.

Wer wagt sein Le-ben an das mei-ne?  
Who's he will risk his life a-gainst me?

(Fixing his gaze on Melot)

T.

Mein Freund war  
My friend was

T.

etwas zurückhaltend  
poco ritenuto accel.  
der, er minn-te mich hoch und theu-er; um  
he, he and tru-ly and well he loved me; my

T.

a tempo  
Ehr' und Ruhm mir war er be-sorgt wie  
name and fame were dear-er to him than

etwas zurückhaltend  
poco riten.

*fp* a tempo cresc. - *f* *p* poco riten.

*accel.*

T. Kei-ner. Zum Ü-ber-muth trieb er mein  
an-y. He drove my heart to be too

*accel.* *f* *p* *cresc.*

Noch lebhafter.  
*Più vivo.*

T. Herz; die Schar führt'er, die mich ge-drängt,  
bold, 'twas he led those that urged me on

Sehr lebhaft.  
*Molto vivace.*

*molto riten.*

T. Ehr' und Ruhm mir zu meh-ren, dem Kö-nig dich zu ver-  
fame and name to ex-tend me by wed-ding thee to the

*f* *ff* *p*

Etwas langsamer.  
*Poco meno mosso.*

T. mäh-len! Dein Blick, I-sol-de,  
King there! Thine eyes, I-sol-da,

*f* *p*

*accel.* *riten.*

T. blen-det' auch ihn, aus Ei-fer ver-rieth mich der Freund— dem  
blind-ed him, too, and jealous, be-trayed me my friend— to the

*accel.* *cresc.* *f* *riten.*

Wieder lebhaft.  
Vivace, come prima.

1. Kö - nig, den ich ver-rieth! -  
mon-arch whom I betrayed! -

(He sets on Melot)

Wehr' dich! Melot!  
Guard thee! Melot!

(As Melot thrusts his sword at him, Tristan lets his fall and sinks wounded into Kurvenal's arms; Isolda throws herself upon his breast. Mark holds back Melot. The Curtain falls quickly)

## Act III.

Mässig langsam.  
Lento moderato.

*f* *dim.* *p* *più p* *gedehnt steso*

*gedehnt steso* *pp* *ausdrucksvoll espressivo* *poco cresc.* *f dim. più p* *(sehr lang) (molto lunga)*

*p* *cresc.* *f* *dim.* *p* *più p* *pp* *gedehnt steso*

*weich und ausdrucksvoll dolce ed espressivo* *dim.* *pp* *p*

*cresc.* *più cresc.* *più f* *ff* *f dim.*

*p* *più p* *(The Curtain rises.)* *pp*

# Scene I.

(The garden of a castle. At one side are high turrets, on the other a low breastwork broken by a watch-tower; at back the castle-gate. The situation is supposed to be on rocky cliffs; through openings one looks over a wide sea to the horizon. The whole scene gives an impression of being ownerless, badly kept, here and there delapidated and overgrown.)

In the foreground inside lies Tristan sleeping on a couch, under the shade of a great lime-tree, extended as if lifeless. At his head sits Kurvenal, bending over him in grief, and anxiously listening to his breathing. From without comes the sound of a Shepherd's pipe)

The musical score consists of a piano introduction and several vocal lines. The piano introduction begins with a *morendo* marking and includes the instruction *(gedehnt) (steso)*. The vocal lines are marked with various dynamics such as *più p*, *p*, *cresc.*, *f*, *dim.*, *sf*, *ff*, and *molto cresc.*. Performance instructions include *accel.*, *rall.*, *a tempo*, *poco rall.*, and *molto rit.*. The score also includes the instruction *(Cor anglais on the stage.)* and features numerous triplets and slurs throughout the vocal parts.



(The Shepherd shows the upper half of his body over the breastwork, and looks in sympathetically)  
*a tempo*  
 (Orchestra.)

Shepherd. (Kurvenal turns his head a little towards him)

S. Kurwe-nal! He! Sag' Kurwe-nal! Hör' doch, Freund! Wacht er noch nicht?  
 Kur-ve-nal! Ho! Say, Kur-ve-nal! Hear, my friend! Has he not waked?

Kurvenal. (He shakes his head sadly)

K. Erwachte er, wär's doch nur, um für im-mer zu ver-  
 And if he woke, it would be but to part from us for

K. schei - - den: er-schien zu-  
 ev - - er: un - less that

*riten.* *a tempo*

*poco riten.* *a tempo*

*zart dolce*

K. vor die Är-z-tin nicht, die einz' - - - ge, die uns hilft.  
 doc-tress come, for she a-lone can help us now.

*zart dolce*

*ppoco cresc.* *p* *zart dolce* *tenuto*

## Shepherd.

K.  
S.

Sah'st du noch nichts? kein Schiff noch auf der See? Ei-ne and'-re  
See'st nothing yet? no ship yet on the sea? Oh! a dif-frent

*più p - - - pp p*

S.

Wei - se hör - test du dann, so lustig als ich sie nur kann.  
tune then pipe - you I would, as mer-ry as ev-er I could.

*cresc. mf*

S.

Nun sag' auch ehr - lich, alter Freund: was hat's mit un-serm Herrn?  
But tell me tru - ly, good my friend: what is it ails our lord?

*dim. p p*

## Kurvenal.

K.

Lass die Fra-ge: du kannst's doch nie er - fah-ren. Eif - rig  
Leave the ques-tion: thou ne'er may'st know the an-swer. Watch ye

*p cresc.*

K.

späh', und siehst du ein Schiff, so spie-le lu-stig und hell!  
well; and sight ye a sail, pipe up then lust-y and loud!

*accel.*

(The Shepherd turns round and scans the sea, shading his eyes with his hand) **Shepherd.**

Oed' und  
Bare and

*a tempo*  
*f* *dim.* *sehr gedehnt*  
*molto stesso* *più p* *pp*

(He puts the reed-pipe to his mouth and withdraws, playing)

leer das Meer!  
clear the sea!

(Cor anglais on the stage.)  
*p* *cresc.* *pp* *f*

*3* *3* *3* *accel.* *pp* *ritard.*  
*p* *f* *dim.*

*Langsam.* *sehr zögernd*  
*Lento.* *molto allarg.*  
*p* *allmählich schwindend*  
*poco a poco morendo* *pp*

**Tristan** (without moving, faintly)

(He opens his eyes and turns his head a little)

Die al-te Wei - se; was weckt sie mich? Wo bin ich?  
Ah! 'tis the old tune; why wakes it me? Where am I?

*p*

**Kurvenal.**

(Kurvenal starts in surprise)

*a tempo* *pp* *poco cresc.*

Lebhaft.  
Vivace.  
Kurvenal.

K. Ha! Die-se Stimme! Sei - ne Stim - me! him!  
Ha! He is speaking! yes, I heard



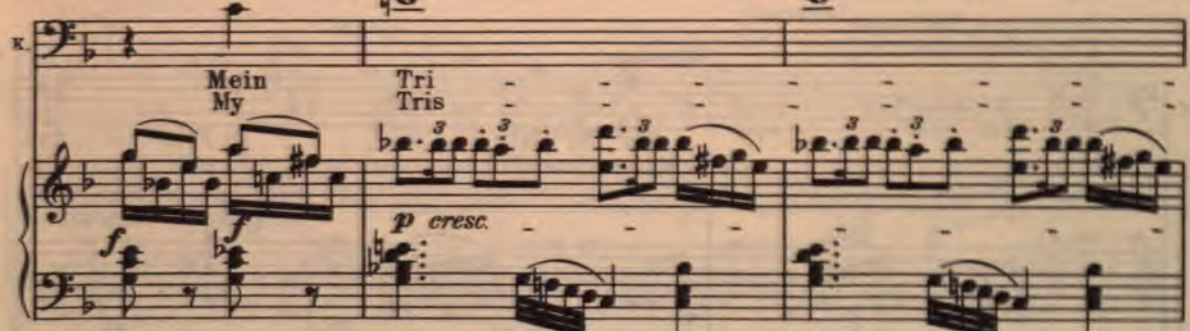
K. Tri - stan! Her - re! Mein Held!  
Tris - tan! Mas - ter! my lord!

*fp*



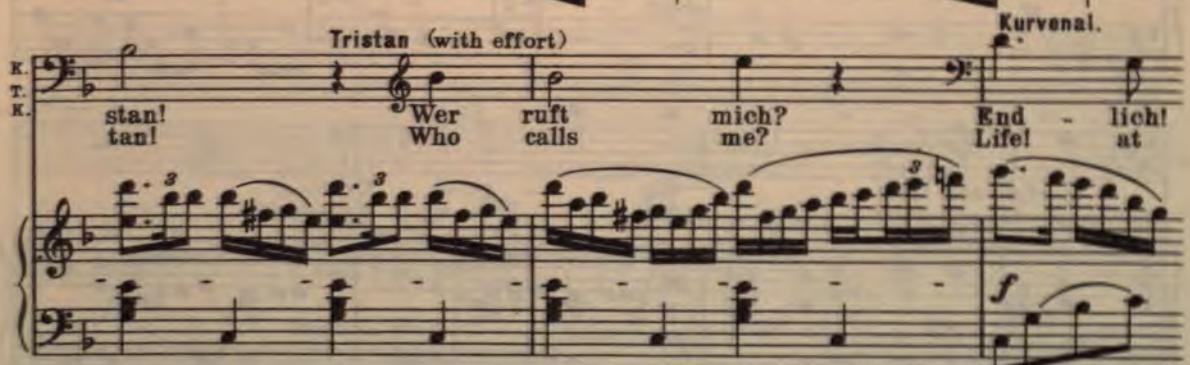
K. Mein Tri -  
My Tris -

*p cresc.*

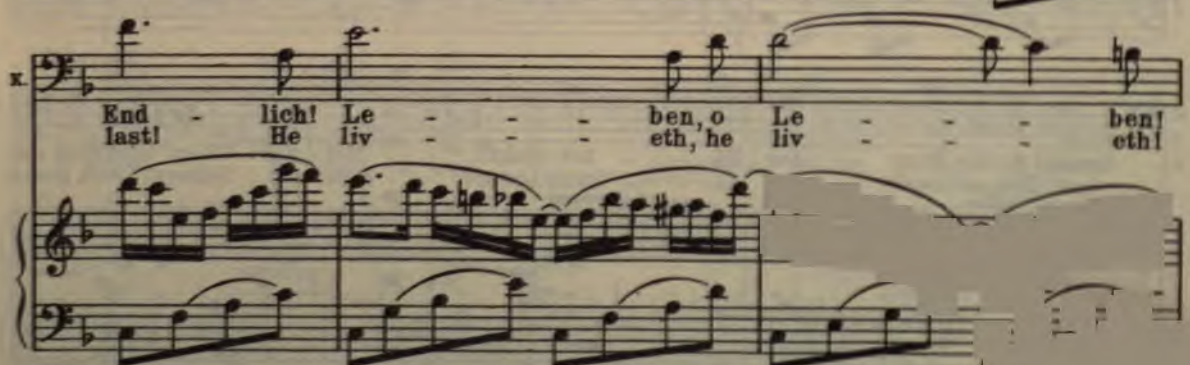


K. T. K. stan! Wer ruft mich? End lich!  
tan! Who calls me? Life! at

Tristan (with effort) Kurvenal.



K. End lich! Le - - - - - ben, o Le - - - - - ben!  
last! He liv - - - - - eth, he liv - - - - - eth!



*etwas zurückhaltend  
poco rallent.*

K. *b<sub>2</sub>*

Sü - sses Le - ben meinem Tri - stan neu ge -  
Life, dear life is to my Tris - tan once more

*b<sub>2</sub>*

*rallent.*

*Etwas langsam.  
Poco lento.  
Tristan (feebly).*

K. *f*

ge - ben! Kurwenal - du? Wo war ich? Wo bin ich?  
giv - en! Kur - ve - nal! thou? Where was I? Where am I?

*più p*

*pp*

*Vorheriges Zeitmass.  
Listesso tempo  
(♩ = ♩)*

*Kurvenal.*

K. *6/4 = 3/2*

Wo du bist? In Frie - den,  
Where thou art? In safe - ty,

*più p*

*cresc.*

*nicht kurz gestossen  
non troppo staccato*

K. *f*

si - cher und frei! Ka - re - ol, Herr:  
peace - ful and free! Ka - re - ol, Sire:

*cresc.*

*Tristan.*

*Kurvenal.*

K. *f*

kennst du die Burg der Vā - ter nicht? Mei - ner Väter? Sieh'dich nur  
dost thou not know thy fa - thers' towers? How? my fathers? Look thee a -

*p*

*più p*

*f*

Tristan. Belebend. Animando. Kurvenal.

K. T. K. um! round! Was erklang mir? Heard I mu-sic? Des Hir-ten Wei-se The shepherds pipe thou

K. hör - test du wie - der; am Hü-gel ab hü - tet er dei-ne Her- heard - est a - play - ing; from yon-der hill, where he thy flocks is feed-

K. T. K. - - de. Mei - ne Her - de? Herr, das mein'ich! - - ing. Mine the flocks, too? Sire, I say so!

Belebend. Animando.

K. Dein das Haus, Hof und Burg! Das Volk, ge- Thine this Hall, court and tower! The folk still

K. treu dem trau - ten Herrn, so gut es konnt', hat's true to trust - ed Lord, as best they might, have

K. Haus und Hof ge-pflegt, das einst mein Held zu Erb'und  
 kept the house and hall that once my lord to have and

K. Ei-gen an Leut' und Volk verschenkt, als Al-les er verliess, in frem-de Land' zu  
 hold to thy serfs and vas-sals gave, when all he left be-hind, to for-eign lands to

K. zieh'n. In wel-ches Land? Hei! Nach  
 fare. What for-eign land? Aye! To

Tristan. Kurvenal.

Ein wenig breiter.  
 Poco più largamente.

K. Kornwall: kühn und won-nig, was sich da Glan-zes, Glückes und  
 Cornwall: where brave and happy, so much good for-tune, glo-ry and

K. Eh - - - ren Tri-stan, mein Held, hehr er-trotzt!  
 hon - - - our Tris-tan, my lord, no-bly won!

Etwas langsamer.  
Poco più lento.

228

Tristan. Kurvenal. Tristan.

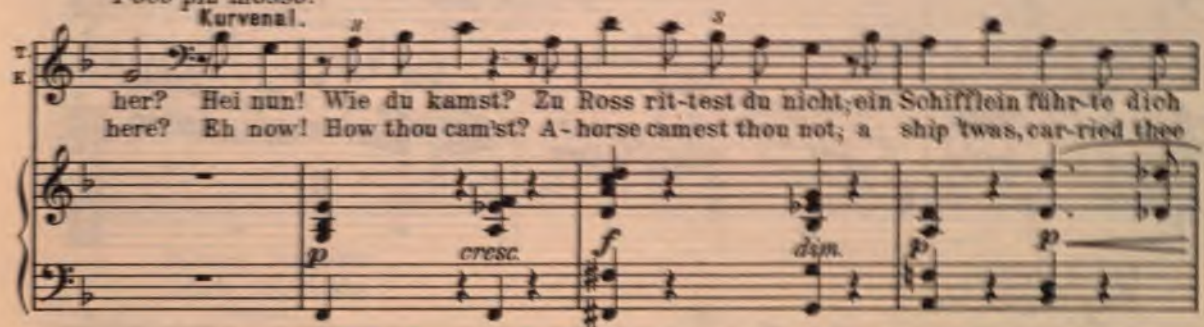
Bin ich in Cornwall? Nicht doch: in Ka-reol! *gedehnt* Wie kam ich  
Am I in Cornwall? Ah! no! in Ka-reol! *steso* How came I



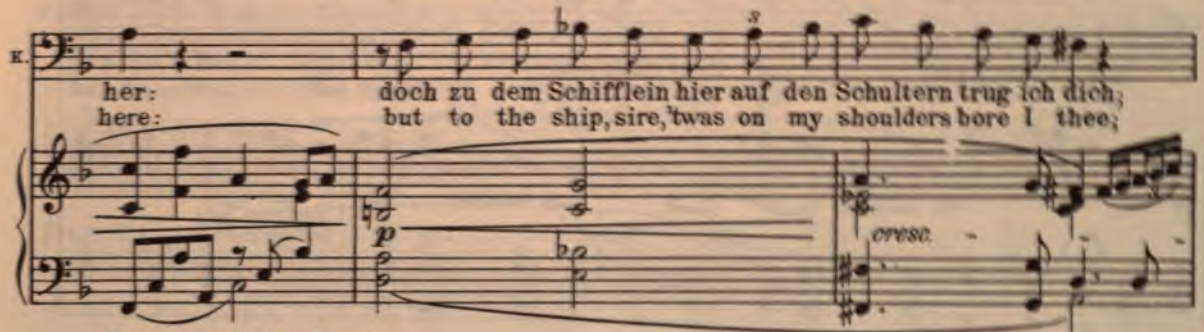
Etwas bewegter.  
Poco più mosso.

Kurvenal.

her? Hei nun! Wie du kamst? Zu Ross rit-test du nicht; ein Schiffllein führ-te dich  
here? Eh now! How thou cam'st? A-horse camest thou not; a ship 'twas, car-ried thee



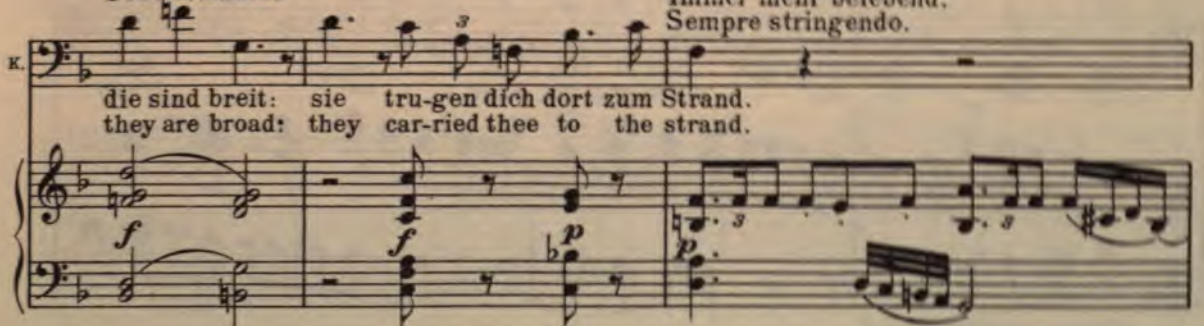
K. her: doch zu dem Schiffllein hier auf den Schultern trug ich dich;  
here: but to the ship, sire, 'twas on my shoulders bore I thee;



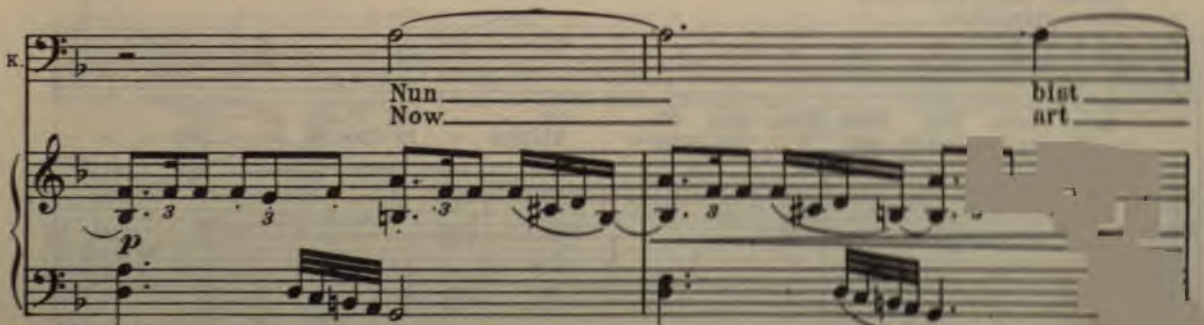
Etwas zurückhaltend.  
Poco ritenuto.

Immer mehr belebend.  
Sempre stringendo.

K. die sind breit: sie tru-gen dich dort zum Strand.  
they are broad: they car-ried thee to the strand.



K. Nun blut  
Now art





K. *du da - - heim, da - heim*  
*thou at home, at home*

K. *zu Land: im*  
*on land; thy*

Etwas breiter.  
 Poco largamente.

K. *ech - ten Land, im Hei - mathland; auf eig' - ner Weid' und*  
*pro - per land, thy na - tive land; thine own are mead and*

K. *Won - ne, im Schein der al - ten Son - - ne, dar -*  
*mead - ow, in sun - shine and in shad - - ow; when*

Etwas zurückhaltend.  
 Poco ritenuto.

K. *in von Tod und Wun - den du se - - lig sollst ge - sun - -*  
*death and wounds are o - ver, where blithe - ly thou'it re - cov - -*

Sehr allmählich ein wenig zurückhaltend.  
 Rallentando, ma poco a poco.  
 (He clings to Tristan's breast.)

K. den!  
 er.

*zart  
 p dolce* *più p*

*ausdrucksvoll  
 espressivo* *dim.*

Mässig langsam.  
 Lento moderato  
 Tristan.

T. Dünkt dich das? Ich weiss es anders, doch kann ich's dir nicht sa-gen.  
 Think'st thou so? But I know bet-ter, and yet I can-not tell thee.

*pp* *pp*

T. Wo ich er - wacht\_ weilt' ich nicht; doch wo ich  
 Where I a - woke\_ stayed I not; but where I

T. weil-te, das kann ich dir nicht sa-gen. Die Son - ne sah ich  
 tar-ried, yet that I can-not tell thee. The sun - I did not

T. nicht, noch sah ich Land und Leute: doch, was ich sah, das kann ich dir nicht  
see, nor yet the land or people: but, what I saw, nay, that I can not

*pp* *pp* *ppp*

T. sa-gen. Ich war, wo ich von je ge-we-sen, wo-hin auf je ich  
tell thee. I was where I have been from ev-er, where I for ev-er

*pp*

T. geh': im wei-ten Reich der Wel-ten-nacht. Nur ein Wis-sendort uns ei-gen:  
go: the bound-less realm of worldwide night. One thought on-ly there was left me:

*pp*

Sehr langsam. Adagio.

T. gött-lich ew'-ges Ur-ver-ges-sen! Wie schwand mir sei-ne  
ev-er-last-ing out from think-ing! Why art thou lost past

*ppp* *riten.*

Sehr allmählich belebend.  
Poco a poco più mosso.

T. Ah-nung? Sehn-sücht'-ge Mahnung, nenn' ich dich, die neu dem  
find-ing? Hate-ful- re-minding, call I all, that back to

*pp*

T. Licht des Tag's mich zu-ge-trie - - ben? Was  
light of day my spir-it driv - - eth, of

*cresc.* *pp* *espress.* *poco f* *dim.* *p*

T. ein - zig mir ge - blie - ben, ein heiss  
all I had de - priv - eth, a love

*cresc.* *f* *dim.* *p*

T. in - brün - stig Lie - ben, aus To - des Won - ne Grau-en jagt's mich das  
that all sur - viv - eth, for death's most bless - ed twi-light I'm forc'd to

*f* *pp* *cresc.*

T. Licht zu schau - - en, das trü - - gend hell und gol - den noch  
face the day - light, that false - - ly bright and gold - en, still of

*p* *cresc.* *più f*

T. dir, I - - - sol - - - den,  
thee, I - - - sol - - - da,

*ff* *dim.* *p*

Belebt (doch nicht schnell).  
Animato (ma non allegro).

T. schein! I - sol - - - de noch im Reich der  
shines! I - sol - - - da still in realms of

T. Son - - - ne! Im Ta - - ges-schimmer noch I-  
sun - - - light! In day- - light bright-ness still I-

T. sol - - - de! Wel - ches  
sol - - - da! Ah, those

T. Seh - - - nen! Wel - ches Ban - - - gen!  
yearn - - - ings! How I dread them!

Immer mehr belebend (auch im Zeitmass).  
Sempre più animando (l'espressione come il tempo).

T. Sie zu se - - hen, welch' Ver-lan - gen!  
Now to see her I am long ing!

T. Kra - chend hört' ich hin - ter mir schon des To - des Thor sich  
 that heard behind me crash of the door of death in

*f* *p dim.* *più p* *cresc.*

T. schliessen: weit nun steht es wie - der of - fen, der Son - - ne  
 clos - ing! Wide it stands now once more o - pen; the stream - ing

*pp trem.* *poco cresc.* *pp più cresc.*

T. Strah - len sprengt' es auf; mit hell er - schloss'nen Au - gen  
 sun - light burst it wide; with eyes by bril - liance blind - ed,

*più f*

T. muss ich der Nacht ent - - tau - - chen, sie zu  
 must I the night re - - lin - - quish, for to

*p molto cresc.* *p*

Bewegt. Con moto.

T. su - chen, sie zu se - hen; sie zu fin - den, in der  
 seek her, whom I cher - ish, and to greet her, and in

*f* *p* *p*

*rallent.*

T. ein - zig zu ver - ge - hen, zu ent - schwin - - den Tri -  
 her a - lone to per - ish: when I meet - - her, Tris -

*f dim. più p*

*rallent.*

Etwas gedehnt. Poco steso.

T. - - stan ist ver - gönnt. Weh, nun  
 - - tan, I am doomed. Ah! it

*p sf p sf*

T. wächst, bleich und bang, mir des  
 breaks! Dark and drear doth the

*p sf più f p sf*

*accel.*

T. Ta - ges wil - der Drang; grell und täu - - schend sein Ge -  
 day's mad rush ap pear. Bright and bale - - ful - ly its

*p sf più f p*

*accel.*

T. stirn weckt zu Trug und Wahn mir das  
 eyes wake my brain to fol - ly and

*cresc.*

Hirn!  
lies! Ver  
Ac

fluch - - - ter Tag mit dei - nem Schein!  
curs - - - ed day, this glare of thine  
riten. accel. riten.

Sehr bewegt. Molto mosso.

Wachst du e - wig mei - ner  
wak - - - ens aye - - - this grief of

Pein? Brennt sie e - wig, die - se Leuch -  
mine. Must that torch be ev - er burn -

Sehr allmählich langsamer werdend. Poco a poco ritardando.  
(Allmählich abnehmend.) (Poco a poco calando.)

- - te, die selbst Nachts von ihr mich scheuch - te? Ach, I -  
- - ing, that by night e'en was my warn - ing? Ah! thou



T. sol - - - de, sü - - - sse Hol - - - de!  
fair - - - est, sweet - - - est, rar - - - est!

*dim.*

T. Wann end - lich, wann, ach wann lö - schest du die  
When, dear - est, when, ah! when wilt thou quench its

*più p*

Immer ruhiger.

Sempre più tranquillo. (more and more faintly)

T. Zün - - de, dass sie mein Glück mir kün - de?  
burn - ing, that it may end my yearn - ing?

*p*

(He sinks back gently, exhausted.)

T. Das Licht, wann löscht es aus?  
The light, - when dies that spark!

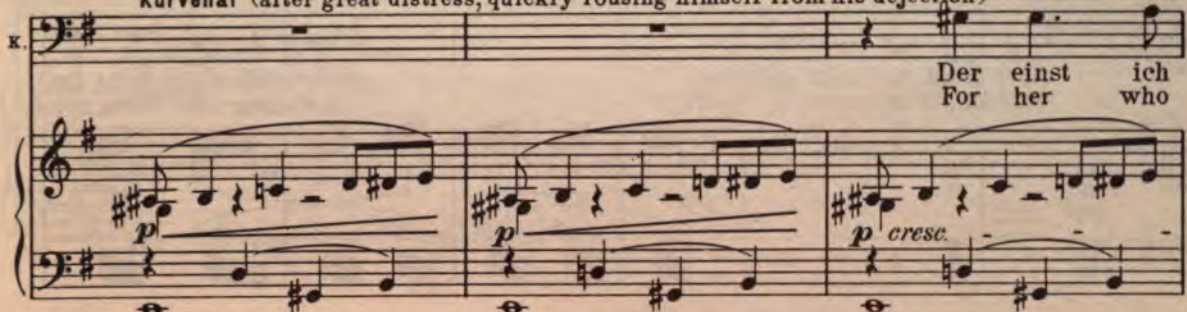
*dim.* *più p* *p* *dolce 3*

T. Wann wird es Ruh' im Haus?  
When will the house be dark?


*più p* *pp*

Mässig beginnend und schnell bewegter.  
Moderato cominciando e poi stringendo subito.

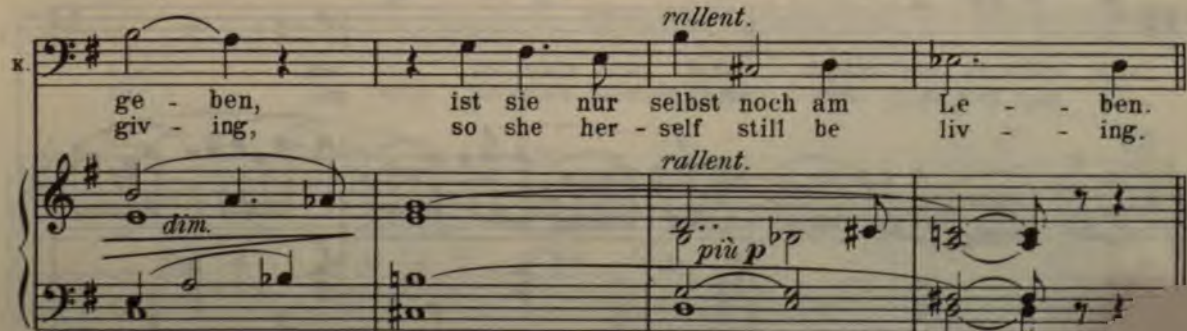
Kurvenal (after great distress, quickly rousing himself from his dejection)

K.  Der einst ich  
For her who

K.  trotzt; aus Treu' zu dir, mit dir nach ihr nun muss ich mich seh - - -  
once, for faith to thee, was feared by me, with thee am I long - - -

K.  nen.  
ing. Glaub' meinem Wort: du sollst sie se-hen, hier und  
Take thou my word: for thou shalt see her, here, to-

K.  heut;  
day: den Trost kann ich dir  
That hope's still in my

K.  ge - ben,  
giv - ing, ist sie nur selbst noch am Le - - ben.  
so she her - self still be liv - - ing.

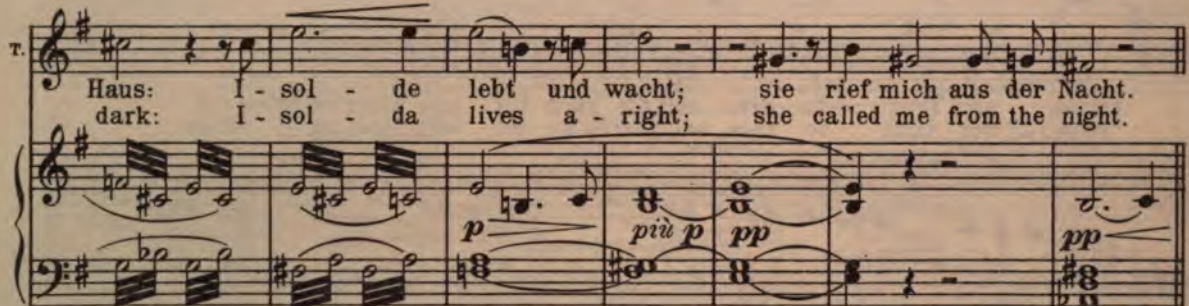
## Langsamer. Più lento.

Tristan (very faintly)

T. 

Noch losch das Licht nicht aus,                      noch ward's nicht Nacht im  
Still shines the torch's spark,                      still is the house not

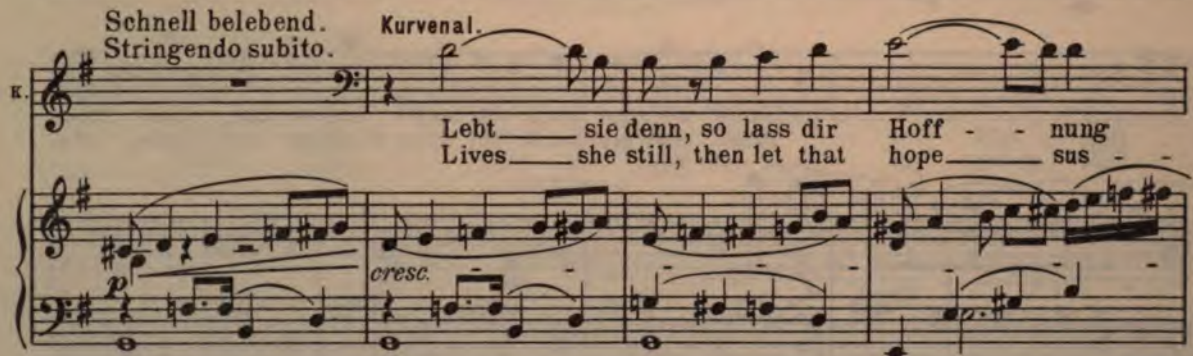
*pp*                      *pp*

T. 

Haus: I - sol - de lebt und wacht;                      sie rief mich aus der Nacht.  
dark: I - sol - da lives a - right;                      she called me from the night.

*p*                      *più p*                      *pp*                      *pp*

Schnell belebend. Kurvenal.  
Stringendo subito.

K. 

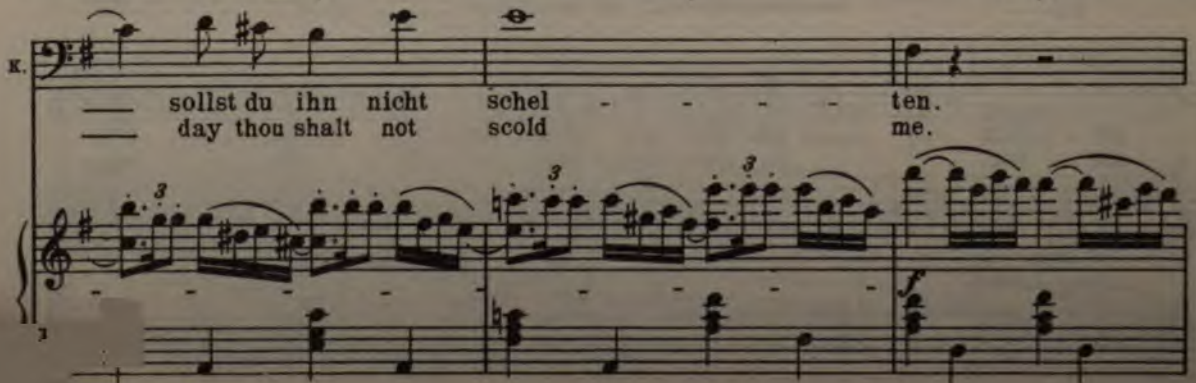
Lebt — sie denn, so lass dir Hoff - - nung  
Lives — she still, then let that hope — sus -

*p*                      *cresc.*

K. 

la-chen!                      Muss                      Kur-we-nal                      dumm                      dir gel-ten,                      heut!  
tain thee!                      Eh,                      Kur-ve-nal!                      fool                      you hold me,                      this —

*p*                      *cresc.*

K. 

— sollst du ihn nicht schel - - - - - ten.  
— day thou shalt not scold                      me.

K.

Wie todt  
As dead

*dim.* *p*

K.

lagst du seit dem Tag, da Me-lot, der Ver-ruch-te, dir ei-ne  
layst thou since the day when Me-lot, the ac-curs-ed, dealt thee a

*p* *cresc.* *f*

K.

Wun-de schlug.  
griev-ous wound.

Die bö-se Wun-de, wie sie  
How should I heal thee, sore-ly

*dim.* *p*

K.

hei-len?  
wound-ed?

Mir thör'-gem Man - ne dünk't'es da, wer  
Thy hum-ble ser-vant had the thought that

*dolce* *p*

K.

einst  
she,

dir Mo-roid's Wun-de schloss,  
who Mo-roid's wounds did heal, der  
of

*dolce* *p* *cresc.* *3*

K. heil - te leicht die Pla - gen, von Me - lot's Wehr ge -  
 those could light - ly heal - thee, that Me - lot's sword did

K. schla - gen. Die be - ste Ärz -  
 deal thee. Thy best phy - si -  
*ausdrucksvoll*  
*espressivo*

K. - tin bald ich fand; nach Korn - wall  
 - cian will she be; to Corn - wall

K. hab' ich aus - ge - sandt: ein treu -  
 has been sent by me a trust -

K. - er Mann wohl ü - ber's Meer bringt dir I - sol - den  
 y man, who o'er the sea bring - eth I - sold' to

Sehr lebhaft.  
Molto vivace.

Tristan (transported)

K. T. her. thee. I - sol - de kommt! I - sol - da comes!

T. I - sol - de naht! I - sol - da here!

(He struggles to find words)

*piu f*

T. 0 0

*ff*

T. Treu - Loy - e! - al - ty!

*ff*

*poco rit.* *a tempo*

T. Heh - re, hol - de Treu - e!  
Pure and per - fect loy - al - ty!

*ff poco rit. dim. p a tempo*

(He draws Kurvenal towards him and embraces him)

(*sehr feurig*)  
(*con molto fuoco*)

*molto cresc. f*

Von hier an das Zeitmass etwas mässiger als Anfangs.  
Da qui il tempo poco più moderato che nel cominciamento.

T. Mein Kur - wenal, du trau - ter  
O Kur - venal, my trust - y

*f mf*

T. Freund! Du Treu - er oh - ne Wan - ken, wie  
friend! And true, for neer yet shrank ye; how

*f fp cresc.*

Etwas breit.  
Poco largamente.

T. soll dir Tri - stan dan - ken? Mein Schild, mein  
now shall Tris - tan thank ye? My guard and

T. Schirm in Kampf und Streit, zu Lust und Leid mir stets be-  
 shield in war and strife, and aye at hand in joy or

*p* *f* *dim.*

T. reit: Wen ich ge - hasst, den hass-test  
 grief: Whom I did hate, thou hat-edst,

*p* *cresc.* *f*

T. du; wen ich ge - minnt, den minn-test  
 too, whom I have loved, thou lov-edst,

*poco riten.* *accel.* *dim.* *p* *poco riten.* *accel.* *cresc.*

T. du. Dem gu - ten Mar - ke, dient'ich ihmhold,  
 too. While good king Mark my ser-vice did hold,

*a tempo* *a tempo* *ff* *p*

T. wie warst du ihm treu - er als  
 thou wert to him tru - er than

*dolce* *p*



T. Gold! gold!

*cresc.* *ff*

T. Muss' ich ver-ra-then den ed - len Herrn, wie be - trogst du ihn da so gern!  
When I be-trayed him, my no - ble lord, then how will - ing was thine ac-cord!

*poco riten.* *a tempo*

*p* *f*

Noch beschleunigend.  
Sempre stringendo.

T. Dir nicht ei-gen, ein - zig - mein,  
Thine thou art not, mine a - lone;

*cresc.* *più f*

Sehr zurückhaltend.  
Molto ritenuto.

Noch gedehnter.  
Più allargando.

T. mit lei-dest du, wenn ich lei - de: nur was ich  
thou suf-frest too, when I suf-fer: save, when I

*ff* *espressivo e ben tenuto*

Weniger gedehnt.  
Meno largo.

T. lei - de, das kannst du nicht  
suf - fer, then thou canst not

*dim.* *p*

Lebhaft (doch nicht zu schnell beginnend).  
Vivace (ma non cominciando troppo presto).

T. lei - den! Dies furcht - ba - re  
bear it! These ter - ri - ble

*cresc. poco a poco -*  
*fp*

T. Seh - nen, das mich schrt; dies schmach - ten - de  
long - ings that me tear these burn - ings of

*fp*

T. Bren - nen, das mich zehrt; wollt' ich dir's  
an - guish that me sear should I re -

*sf*

T. nen - nen, könn - test du's ken - nen:  
veal them, couldst thou but feel them,

*sf*

Allmählich immer mehr beschleunigend.  
Poco a poco sempre più stringendo.

T. nicht hier wür - dest du wei - len, zur War - te muss - test du  
not here hadst thou re - main - ed, the watch - tower wouldst thou have

*fp* *sf* *cresc. -*

T. ei - len, mit al - len Sin - nen seh - nend von hin - nen, nach  
 gain ed, with ev - ry sense, too, strain - ing from the ce - to the

T. dor - ten trach - ten und spä - hen, wo ih - re Se - gel sich blä - hen,  
 o - cean stretch - ing and peer - ing, where now her ship - must be steer - ing,

T. wo vor den Win - den, mich zu fin - den, von der Lie - be  
 with winds be - hind her, me to find her, while the fire of

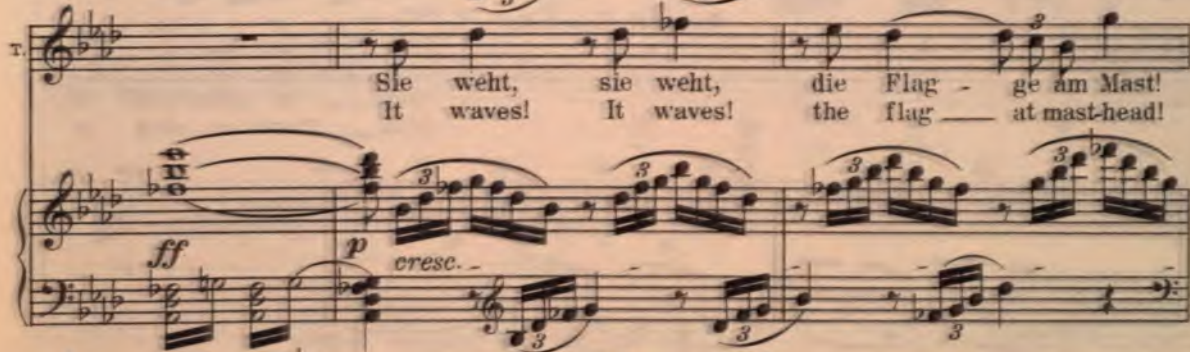
T. Drang be - feu - ert, I - sol -  
 love up - cheer - eth, I - sol -

T. - de zu mir steu - ert!  
 - da to me steer - eth!

*più f* *ff*

T.  *ff* *p* *cresc.*

Es naht! Es naht mit mu- - thiger Hast!  
She comes! She comes! with mas- - terful speed!

T.  *ff* *p* *cresc.*

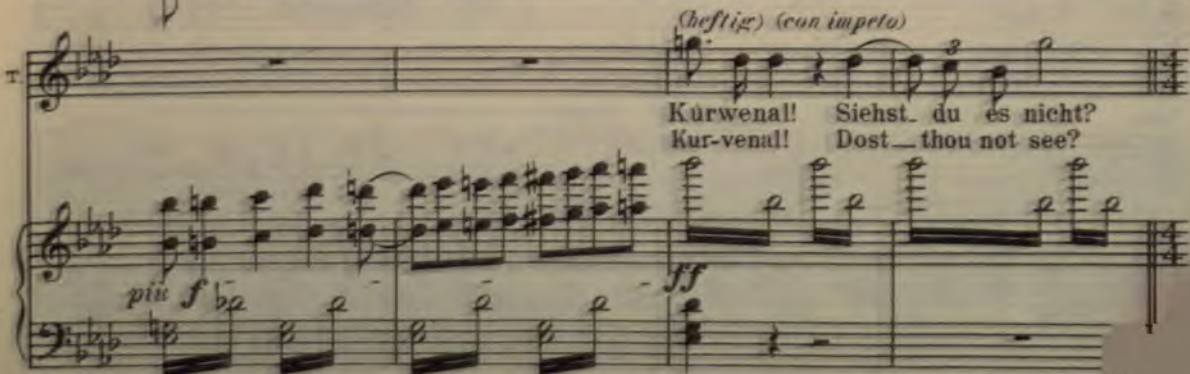
Sie weht, sie weht, die Flag - ge am Mast!  
It waves! It waves! the flag - at mast-head!

T.  *f* *p* *f*

Das Schiff! Das Schiff! Dort streicht es am  
The Ship! The Ship! She makes by the

T.  *p* *molto cresc.*

Riff! rip! Siehst du es nicht?  
Dost thou not see?

T.  *piu f* *ff*

*(heftig) (con impeto)*  
Kürwenal! Siehst du es nicht?  
Kur-venal! Dost thou not see?

246 *Mässig langsam.*  
*Lento moderato.*

(As Kurvenal hesitates to leave Tristan, who gazes at him in mute expectation, the mournful tune of the shepherd is heard, as at the beginning)

*p* (Cor anglais on the stage)

*f*

3

Kurvenal (dejectedly)

Noch — ist kein Schiff zu  
Still — there's no ship in

*ff* *p*

K

seh'n!  
sight!

*p* *f* *dim.*

(Tristan has listened with waning excitement and now begins, with growing melancholy)

*p* *sf*

3

Tristan.

Muss ich dich so versteh'n, du al- te,  
Must I so take thee, then, old tune so

*p*

T. ern- ste Wei- se, mit dei- ner Kla- ge Klang?  
sad and sol- emn, with all thy weight of woe?

*piu p*

T. Durch A - - bend -  
On eve - - ning

*cresc.*

T. we - - hen drang sie bang, als einst dem Kind des  
air didst sad - - ly blow, to tell the child his

*pp* *dim.* *p*

T. Va - - - - ters Tod ver - kün - - det;  
fa - - - - ther's death be - fall - - en;

*piu p* *zart dolce*

T. durch Mor - - gen-grau - en bang und  
through morn - - ing's twi- light, drear and

*sf* *dim.* *p*

Sehr zurückhaltend.  
Molto ritenuto.

T. *p*  
 bän-ger, als der Sohn der Mut-ter Los ver-nahm.  
 drear-er, when the son his mother's fate was told.

*p* *dim.* *più p*

Etwas weniger zurückgehalten.  
Poco meno ritenuto.

Erstes Zeitmass.  
Tempo primo.

T. *p*  
 Da er mich zeugt' und starb, sie ster-bend mich ge-bar,  
 When he who sired me died, she died as I was born.

*pp* *p* *p*

T.  
 die al-te Wei-se sehn-sucht-bang zu  
 The old, old song to them, as well, brought

*cresc.* *f* *dim.* *più p*

T.  
 ih-nen wohl auch kla-gend drang, die einst mich  
 sor-row, too, and for-tune fell, that asked me

*p* *p* *sf* *p*

T.  
 frug, und jetzt mich frägt: zu wel-chem Los er-ko-ren, ich  
 then, and asks me now: What fate did life al-lot me, when

*sf* *p*

*accel.*

T. da-mals wohl ge-bo-ren? Zu welchem Los?  
it that day be-got me? What is my fate?

*f* *p* *accel.* *f* *dim.*

T. Die al-te Wei-se sagt mir's wie-der:  
(Cor anglais on the stage.) That an-cient strain a-gain would tell me:-

*p* *f* *dim.*

T. mich seh-nen- und ster-  
In yearn-ing to per-

*p* *f* *dim.*

T. ben! ish! Nein! ach nein! So heisst sie  
Nay! Ah nay! It means not

*p* *f* *sehr gehalten* *molto tenuto*

T. nicht! that! Seh-Long-nen!  
-ing!

*piu f*



Etwas beschleunigend.  
Poco stringendo.

T. Seh- - nen! Im Ster- ben mich zu seh- - nen, vor  
Long- - ing! To die while I am long- - ing, yet

*immer sempre f*

T. Seh-n- sucht nicht zu ster- ben!  
live for ver- - - - y long- ing.

*più f*

Wieder ruhiger, wie zuvor.  
Più tranquillo, come prima.

(Cor anglais on the stage.)

*p*

T. Die nie er- stirbt, seh- - nend nun ruft um  
What di- eth not, lov- - ing - ly calls, my

*p*

*dim.*

T. Ster - bens Ruh' - sie der fer- nen Ärz - tin zu -  
death to ease, - my I - sol - da o'er - the seas.

*ausdrucksvoll  
espressivo*

*morendo*

*p*

T. *dim.* *p*

Ster - bend lag ich stumm im  
Dy - ing and a - drift I

T. *dim.* *p molto cresc.* *f*

Kahn, der Wunde Gift dem Her - zen nah: Sehn -  
lay, the venom'd wound was near my heart: wist -

T. *dim.* *p*

- sucht kla - gend klang die Wei - se; den Se - gel bläh - te der  
- ful wailed that strain of sor - row; the winds our cours - es be -

T. *riten.* *a tempo*

Wind hin zu Ir - lands Kind.  
guiled, far to Ire - land's child.

*riten.* *a tempo*

*piu p* *p dolce*

*Etwas belebend.*  
*Poco animando.*

T. *piu p*

Die Wun - de, die sie hei - lend  
The wound that she had closed and

T  
 schloss, riss mit dem Schwert sie wieder los; das  
 healed, she with the sword a-gain re-vealed, that

*cresc.*

T  
 Schwert dann a-ber liess sie sin-ken; den  
 sword then let she fall to save me; un-

*p*

T  
 Gift-trank gab sie mir zu trin-ken: wie ich da  
 til the poi-soned draught she gave me; and when there -

*p*

T  
 hoff-te ganz zu ge-ne-sen, da war der seh- -rendste  
 with I hoped to re-store me, I found a fe- -ver-ing

*pp* *cresc.* *f*

T  
 Zau-ber er-le-sen: dass nie ich soll-te  
 ma-gic was o'er me, that death would find me

*f* *p* *p*

T.   
 ster- - ben, mich ew'- - ger Qual ver-   
 nev- - er, but life in pain for

T.   
 er- - ben!   
 ev- - er!

T.   
 Der Trank! der Trank! der furcht-ba-re Trank!   
 That draught! that draught! that ter-ri-ble draught!

T.   
 Wie vom Herz zum Hirn er wü - thend mir drang!   
 How from breast to brain I burned - as I quaff'd!

T.   
 Kein Heil nun kann, kein sü - sser Tod je -   
 No care can cure, no death re - gain for -

T. mich be-frei'n von der Sehn-sucht Noth,  
me my free-dom from wist-ful pain;

T. nir-gends, ach nirgends find' ich Ruh' mich wirft die  
no-where, ah no-where is there rest; for I'm by

T. Nacht dem Ta-ge zu um e-wig an mei-nen  
night to day-light cast, for aye while my woe doth

(Etwas schleppend.)  
(Poco strascinante.)

T. Lei-den der Son-ne Au-ge zu wei-den. O die-ser  
wound me, the sun-light shin-eth a-round me! O yon-der

*poco rall.* *a tempo*

T. Son-ne sen-gender Strahl, wie brennt mir das Hirn sei-ne glü-hen-de  
sun-light's with-er-ing beam, it burn-eth my brain with the glow of its

T. Qual! Für die - ser Hit - ze hei - sses Ver -  
gleam! This hate - ful heat doth with - er and

*immer  
sempre f*

T. schmach - ten, ach, kei - nes Schat - tens küh - lend Um -  
burn me\_ no shad - ows cool where - to I can

T. nach - ten! Für die - ser Schmer - zen schreck - li - che  
turn mel Of this deep ache, this an - guish of

T. Pein, welcher Bal - sam solt - te mir Lind' - rung verleih'n? Den furcht - baren  
pain, nev - er bal - sam's vir - tue will heal me a - gain! The ter - ri - ble

*p f p molto cresc.*

T. Trank, der der Qual mich ver-traut, ich selbst, —  
draught, that my life has in-dued with pain, —

Gedehnt.  
Steso.  
T. ich selbst, — ich hab' ihn ge-braut!  
by me, — by me was it brew'd!

T. Aus Va - - ters Noth und Mut - - ter - - Weh',  
Of fa - - ther's grief, of moth - - er's cry,

T. aus Lie - bes-thrä - nen eh' und je, aus  
of lov - ers' tears from aye and aye, from

Etwas drängender.  
Poco più stringendo.

T. La - chen und Wei - nen, Won - nen und Wun -  
joy and from wounds, laugh - ter and sor -

T. - den hab' ich des Tran-kes Gif- - te ge-  
 row, Did I that po - tions poi - - son

*più f*

T. fun - den! Den ich ge - braut, — der mir ge - flos -  
 bor - row! Such was my brew, — such to me slipped —

*ff* *dim.* *p*

T. - sen, den Won - ne schlürfend je ich ge -  
 it, Such filled — with rap - ture ev - er I

*ff* *dim.* *p*

T. nos - sen, ver -  
 sipped it; I

*più f*

T. flucht sel, — furcht - ba - rer Trank! —  
 curse thee, — hor - ri - ble draught!

*ff* *dim.*

Breiter. Più largo.



T. *ausdrucksvoll  
espressivo* Ver-flucht, wer dich ge-  
Cursed he, that brewed and

*dim.* *p* *f*

Schnell und heftig.  
Presto con fuoco.  
(He sinks back senseless)

T. braut!  
quaff'd!  
Kurvenal (who has been vainly striving to calm Tristan, cries out in terror)

K. Mein Herre! Tri - stan! Schreck - licher  
My master! Tris - tan! Hor - ri - ble

K. Zau - ber! O Min - - - netrug!  
ma - gic! O lures of love!

Zurückhaltend.  
Ritenuato.  
*sehr getragen und gedehnt  
molto portato e largamente*

K. O Lie - - bes-zwang! Der Welt hol - dester Wahn! Wie ist's um dich ge-  
O pas - - sion's lash! Of world-dreams, fairest one! What is this thou hast

Sehr zurückhaltend. *Molto ritard.* Mässiger. *Più moderato.*

K. than! done! Hier liegt er nun, Here lies he now, der wonni-ge Mann, der wie the noblest of men; such a

Etwas lebhafter. *Poco più vivo.* Wieder gedehnter. *Più steso.*

K. Kei-ner ge - liebt und geminnt. Nun seht, was von ihm sie Dankes ge- lov-er was nev - er be-fore. Behold, what re-turn love get-teth a -

Sehr mässig. *Molto moderato.* (his voice broken by sobs)

K. wann, was je Min - ne'sich ge - winnt! Bist du nun gain! 'Tis all love - wins ev-er - more! Art thou then

K. todt? Lebst du noch? Hat dich der Fluch entführt? dead? Liv'st thou still? Hast thou thy fate ful-fill'd?

Mässig langsam. *Lento moderato.* (He listens for his breath) *sehr zart dolcissimo*

*leise  
piano*

K. *rall.* O Wonne! Nein! Er regt sich, er lebt!\_  
O rapture! No! He stir-reth, he lives!\_

K. *zart  
dolce* Wie sanft er die Lippen rührt!  
and soft-ly his lips he moves.

T. Tristan (beginning very faintly)  
*dolce* Das Schiff? Siehst du's noch  
The ship? See'st thou it

T. Kurvenal.  
K. nicht? Das Schiff? Ge-wiss, es naht noch heut': es kann nicht lang mehr säumen.  
yet? The ship? Rest sure, 'twill come to-day: 'Twill not de-lay much longer.

*sehr zart  
dolcissimo*

*mit zunehmendem Ausdruck  
con espressione sempre crescente*

*pp*

T. **Tristan.**

Und drauf I - sol - de, wie sie winkt, -  
It bears I - sol - da, smil - ing, see

*sehr zart  
dolcissimo*

*p*

*p dolce*

T.

*ausdrucksvoll  
espress.* wie sie hold mir Süh - - - ne trinkt: -  
how she par - don drinks to me.

*p*

*dim.*

*p*

*p*

T.

Siehst du sie? Siehst du sie noch nicht?  
See'st her not? Canst not see her yet?

*più p*

*pp*

*pp*

*più p*

Sehr ruhig und nicht schleppend.  
Molto tranquillo, ma non strascinante.

T.

Wie sie se - lig, hehr und mil - - de -  
See her, drawn by deep de - vo - - tion,

*pp*

*più p*

T. wan - delt durch des Meer's Ge - fil - de? Auf  
 has - ten o'er the fields of o - cean? O'er

T. won - - ni - ger Blu - men lich - ten Wo - gen kommt sie  
 flow - - er - y bil - lows fleet - ly - far - ing, gen - tly

*piu p*

T. sanft ans Land ge - zo - - gen.  
 now the land she's near - - ing.

*p* *p sehr ausdrucksroll  
 molto espress.*

T. Sie lä - -  
 She smiles

*f* *dim.* *p* *dolce*

*3* *3* *3* *3* *3*

*3* *3* *3* *3* *3*

\* Etwas breit.  
 Poco largamente.

T. - chelt mir Trost und sü - - sse  
 - to me rest, and per - fect

*cresc.* *ff* *dim. poco a*

*3* *3* *3* *3* *3* *3* *3*

*3* *3* *3* *3* *3* *3* *3*

T. Ruh', sie führt mir letz - te La - bung zu.  
 peace, at last she brings me my re - lease.

*poco* *più p* *p dolce*

*cresc.* *f* *dim.* *p*

T. Ach, I - sol - - de!  
 Ah, I - sol - - da! I -

*p dolce* *cresc.* *f* *dim.*

Immer breiter. *Sempre più largamente.* *Breit. Largamente.*

T. sol - de! Wie schön bist  
 sol - dal How fair art

*p* *più p*

Lebhafter.  
*Più vivo.*

T. du! Und Kur - wenal,  
 thoul And Kur - wenal,

*p* *(staccato, ma ben tenuto)* *p*

T. wie, du säh'st sie nicht? Hinauf zur War - te, du blöder  
 thou, thou saw'st her not? A-way to the watch-tow'r, thou laz-y

*poco cresc.*

T. Wicht! Was so hell und licht ich se - he, dass das dir nicht ent -  
 lout! So, if I so clear - ly mind her, do not thou fail to

*p*

Allmählich immer mehr belebend.  
 Sempre poco a poco animando.

T. ge - he! Hörst du mich nicht? Zur War - te schnell! Ei - lig zur  
 find her! Dost thou not hear? To watch - a-way! Haste to the

*ausdrucksvoll*  
*p espressivo*  
*ben marcato*  
*cresc.*

T. War - te! Bist du zur Stell'? Das Schiff? das Schiff? I - sol -  
 watch - tow'r! Why dost thou stay? The ship! the ship! I - sol -

*f*  
*p*  
*cresc.*

T. - - - den's Schiff? Du musst es se - - hen! Muss -  
 - - - da's ship! Thou hast to see it! - - Hast -

T. *es se - hen!* *Das Schiff?*  
*to see it!* *The ship!*

(Whilst Kurvenal, still hesitating, opposes Tristan,  
 the shepherd's pipe is heard without)

T. *Säh'st du's noch nicht?\_*  
*See'st it not yet?\_*

*trem.* (Cor anglais on the stage.)

Kurvenal (springing joyously up)

K. *O Won - - - ne!*  
*Thank heav - - - en!*

*pp*

Sehr lebhaft.  
 Molto vivace.

K. *Freu - - - de!*  
*Thank heaven!*

*ff* (Cor anglais on the stage.)



## Kurvenal (breathlessly)

(He rushes to the watch-tower and looks out.)

K.

Ha! das  
Ha! the

K.

Schiff! Von Nor-den seh'ich's na - - hen.  
ship! From northward it is near - - ing.

*p* *molto cresc.*

T.

Wusst' ich's nicht? Sagt' ich's nicht? dass sie noch lebt,  
Knew I not? what said I! That she still lives,

*ff* *dim.*

T.

noch Le - - ben mir webt? Die mir I - sol - - de  
and life for me weaves! Naught but I - sold' the

*f*

T.  
K.

ein - - zig ent - hält, wie wär' I - sol - de mir aus der  
world - - holds for me, how could I - sold' in my world not

*dim.* - *p*

T.  
K.

Kurvenal (shouting)

Welt! Hei - ha! Hei - ha!  
be! A - hoy! A - hoy!

(Cor anglais on the stage.)

*f* *ff*

K.

Wie es mu - thig steu - ert! Wie stark der Se - gel sich bläht! Wie es  
see her brave - ly sail - ing! The sails, how fine - ly they draw! How she

*f* (Orchestra)

K.  
T.

Tristan.

jagt, wie es fliegt! Die Flag - ge? Die Flag - ge?  
forg - es and flies! The pen - nant! The pen - nant!

*p* *f* *p* *f* *sempre stacc.* *f*

K.

Kurvenal.

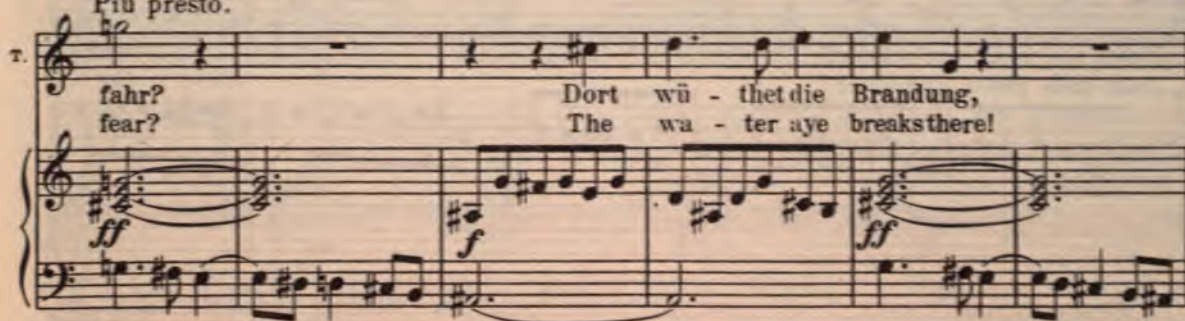
Der Freu - - de Flag - ge am Wim - pel  
The ga - - la flags at the mast - head,

*f* *f* *fp* *cresc. poco a*



Noch schneller.  
Più presto.

T. fahr? fear?      Dort wü - thet die Brandung,  
The wa - ter aye breaks there!



T. schei-tern die Schif-fe!      Das Steu-er, wer führt's? Der  
ships have been shattered!      And who's at the helm? The

K. Kurv.



T. si - cherste See - mann. Ver-rieth er mich?      Wär' er Me-lot's Ge-  
sur-est of sea - men. One true to me?      Not of Me-lot's em-

K. Tristan.



T. noss? ploy?      Trau' ihm wie mir!  
Trust him like mel

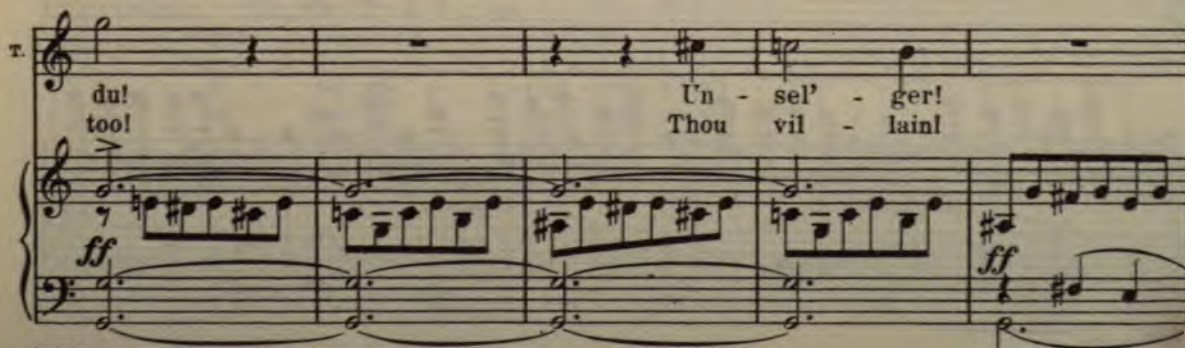
K. Kurvenal.      Tristan.

Ver-rä - - - therauch  
Thou treach - - er-ous,

*sempre più ff*



T. du! too!      Un - sel' - ger!  
Thou vil - lain!



Noch mehr beschleunigend.  
Ancora più accel.

T. K. **Kurvenal.**

Siehst du sie wie - der? **Noch**  
Dost thou yet see her? **Not**

K. T. **Tristan.**

nicht. **Ver - lo - ren!**  
yet. **She's lost, then!**

K. **Früheres Zeitmass.**  
**Tempo primo.**

**Kurvenal (shouting)**

**Hei-ha! Heiha-ha - ha!**  
**A-hoy! a-hoy! a - hoy!**

(Cor anglais on the stage.)

K. T. **Tristan (shouting)**

Vor-bei! Vor-bei! Glück - lich vor - bei! **Heiha-ha-ha!**  
They're by! They cleared safe - ly! They're by! **A-hoy! a - hoy!**

(Orchestra)

T. **Kur - we - nal, treu -**  
**Kur - ve - nal, faith -**

T. - e-ster Freund! All' mein Hab'  
 - ful-lest friend! All my goods

T. und Gut ver-erb' ich noch heu-  
 and gold to-day I do give

Kurvenal. Tristan.  
 T. te. Sie na-hen im Flug. Siehst du sie end-lich? Siehst du I-  
 T. thee. She comes like the wind! Now canst thou see her? See'st thou I-

T. Kurvenal. f f  
 K. sol - - de? Sie ist's! Sie winkt!  
 sol - - da? 'Tis she! She waves!

T. Tristan.  
 O se - - - lig - stes Weib!  
 O wo - - - man di - vine!

Kurvenal.

K. *Im Ha - - - fen der Kiel!*  
*In har - - - bour's the ship!*

*piu f* *piu f*

K. *I - sol - de, ha! mit ei-nem Sprung springt sie vom*  
*I - sol - dal! Ha! a sin-gle spring brings her from*

*ff* *fn* *cresc.*

*Immer beschleunigend.*  
*Sempre accelerando.*

T. *Bord ans Land. Her - ab von der War - te, mü - ssiger Gaffer! Hin-*  
*ship to shore! A - way from the watch-tow'r, stop i-dly staring! A -*

*f*

T. *ab! Hin-ab anden Strand! Hilf ihr! Hilf meiner Frau! Sie trag'ich her-*  
*way! and down to the shore! Helper! Help la-dy mine! Safe and sound in my*

*ff*

K. *auf: trau' meinen Armen! Doch du, Tristan, bleib mir treulich am Bett!*  
*arms light-ly I'll bear her! But thou, Tristan, keep thee well on thy couch!*

*poco riten.* *accel.*

*f* *dim.* *cresc.*

## Scene II.

Sehr lebhaft.  
Molto vivace.

(Kurvenal hastens away. — Tristan tosses on his couch in extreme excitement)

The musical score consists of six systems, each with a vocal line (T.) and a piano accompaniment (p.).

**System 1:** Piano accompaniment only. Dynamics: *p*, *cresc.*, *f*, *p*, *f*.

**System 2:** Vocal line: Tristan.  
O die-se Sonne!  
O sun that pourest!

**System 3:** Vocal line:  
Ha! dieser Tag! Ha dieser Won - - ne son-nigster  
Glo-rious ray! Joy thou re - stor - - est, sun-ni-est

**System 4:** Vocal line:  
Tag! Ja - gendes Blut, — jauch - zen - der  
day! Cours - es my blood, — grows my heart

**System 5:** Vocal line:  
Muth! — Lust oh - ne Ma - ssen, freu - -  
good! — Joy without mea - sure! Fren - -

**System 6:** Piano accompaniment only. Dynamics: *f*, *fp*, *cresc.*, *f*, *fp*, *cresc.*



*accel.*

T. - di-ges Ra - sen! Aufdes La - gers Bann, wie sie er -  
 - zy of plea - sure! *accel.* Can I brook to stay, this sick-bed

*sempre più f*

T. tra - - gen! Wohlauf unddar-an, wo die Her - zen schla - gen!  
 keep - - ing! Nay! Up and a-way, to where hearts are leap - ing!

*ff*

T. Tri - stan, der Held, in ju - - beln - der Kraft, hat sich vom  
 Tris - tan, the knight, with glo - - ri - ous pow'r has snatch'd him -

*p* *cresc.*

(He raises himself quite up)

T. Tod em - por - ge - rafft. Mit blu - tender Wun - de be -  
 self from death once more! Once blood - y and wounded Sir

*f* *più f* *ffp*

T. kämpft' ich einst Mo - - rol - den: mit  
 Mo - rold I en - 3 - coun - terd: Now

*p* *f* *f*

T. *blu - ten - der Wun - de er - jag' ich mir -*  
*blood - y - and wound - ed I - sol - da shall -*

*più f* *f molto cresc.*

(He tears the bandage from his wound)

T. *— heut' I - - sol - den! Hei-a, mein Blut!*  
*— be con - front - ed! A - ha! my blood!*

*ff*

(He springs from his bed and staggers forward)

T. *lu - stig nun flie - sse! Die mir die Wun - de*  
*Gai - ly it flows now! She that this wound of*

*ff*

*accel.*

T. *e - - wig schlie - sse, sie naht wie ein Held, sie naht mir zum Heil! Ver -*  
*mine can close now, she comes like a queen to heal me at need, the*

*p* *cresc.*

T. *geh' die Welt mei - ner jauch - zenden Eil!*  
*world, I ween, must make way to her speed!*

(He totters to the centre of the stage)

Isolda (without)

Tri -  
Tris -

*p* *f* *ff trem.* *dim.*

Tristan (in frantic excitement)

- stan! Ge-lieb - - ter! Wie, hör' ich das Licht? die Leuch-te, ha!  
- tan! Be-lov - - ed! What, hear I the light? the torch-light, ah!

*p*

Die Leuch - te ver-lischt! Zu ihr! Zu  
The light is gone out! I come! To

*f* *p* *molto cresc.*

Isolda hastens breathlessly in. Tristan, out of his senses, staggers weakly towards her. They meet in the centre of the stage, she receives him in her arms)

ihr!  
her!

*ff sempre*

Sehr allmählig nachlassend im Zeitmass. Poco a poco allargando.

*ff*

Isolda. (Tristan sinks slowly to the ground in Isolda's arms )

1. *Tri- - - stan!*  
*Tris- - - tan!*

*dim.*

1. *Ha!*  
*Ah!*

*p*

*sehr ausdrucksvoll*  
*molto espressivo*

*Sehr langsam.*  
*Adagio.*

*p* *più p*

*3* *3* *3*

\*

Tristan (raising his eyes to Isolda, as he dies)

Isolda.

*Bewegt.*  
*Animato.*

1. *I - sol - de!* (He dies) *Ha!* *Ich bin's, ich*  
*I - sol - dal* *Ha!* *'Tis I, 'tis*

*dolce* *più p* *pp* *p*

*Etwas zurückhaltend.*  
*Poco ritenuto.*

1. *bin's, sü - sse - ster Freund! Auf, noch einmal hör' mei - nen Ruf! I - sol - de*  
*I, dear - est, my love! Come, hear once a - gain when I call! I - sol - da*

*accel.* *accel.* *ff*

*cresc.*

Noch mehr zurückhaltend  
Più ritenuto.

Mässig langsam.  
Lento moderate.

1. ruft: I - sol - de kam, mit Tri - stan - treu - zu ster - ben!  
calls, I - sol - da's here, to Tris - tan true, to die with him!

Belebter  
Piu vivo.

1. Bleibst du mir stumm? Nur ei - ne Stun - de, nur ei - ne  
Wilt - thou not speak? On - ly an hour, - one single

Belebter.  
Animato.

Etwas gedehnt.  
Poco stesto.

1. Stun - de blei - be mir wach!  
hour, - live thou with me!

1. So ban - ge Ta - ge wach - te sie seh - - nend, um ei - ne  
The drear - y days I wait - ed in long - - ing, that we might

rallent.

Mässig langsam.  
Lento moderate.

1. Stun - de mit dir noch zu wa - chen. Beträgt I - solden, betrügt sie  
live on - lv one hour to - geth - er! Deceived I - sol - da? Be - rept by

Belebend.  
Animando.

i.  *f dim.*


Tri-stan um die-ses ein - zi - ge, e - wig kur - - ze,  
Tris-tan of e'en this sin - - gle so short, so lit - - tle,

Zurückhaltend.  
Rallent.

Sehr zurückhaltend. Bewegter.  
Molto ritenuto. Più animato.

i.  *p* *più p* *p*

letz - - - te Wel - ten - glück? Die Wunde? Wo?  
last - - - of earth - ly joy? Art wounded? Where?

i.  *cresc.* *f* *p dolce* *p*

Lass - sie mich hei - len! Dass won - - -  
I'll - heal thee, dear - est! Till rap - - -

i.  *p* *mf* *p*

- nig und hehr die Nacht - - wir thei - len, nicht - an der  
- ture of night with me - - thou shar - est! Die - not of

1. Wun - de, an der Wun-de stirb' mir nicht: uns Bei - den ver-  
wounds, not of the wounds re - ceived in strife! For both, as if

*zart  
dolce  
p*

Sehr zurückhaltend  
Molto ritenuto.

1. eint er - lö - sche das Le - - - - - bens-licht!  
one, ex - tin - guish the light of life!

*pp<sup>3</sup> 3 sehr ausdrucksvoll  
molto espressivo*

1. Gebrochen der Blick! Still das Herz!  
All glassy his glance! Still his heart!

*più p p*

1. Nicht ei - nes A - - - - - them's flücht'ges Weh'n! -  
Hast not one fleet - - - - - ing breath for me? -

*sehr ausdrucksvoll  
molto espressivo*

Bewegter.  
Più mosso.

1. *accel.*  
Muss sie nun jam - mernd vor dir steh'n, die sich  
Leavst me im - plor - ing here by thee? I, that

*accel.*  
*p molto cresc* *ff* *meno f*

Immer bewegter.  
Sempre più mosso.

1. won - nig dir zu ver - mäh - len mu - thig kam ü - bers  
joy - ous, will - ing to wed - thee, brave - ly sail'd o'er the

*più f* *f*

Heftig bewegt.  
Molto animato.

1. Meer? Zu spät! — Trot - zi - ger  
sea? Too late! Cru - el - lest

*ff* *immer sempre ff*

1. Mann! Strafst — du mich so mit här - te - stem  
love! Pun - ish - ment this, all an - guish a -

*ff*

Immer heftiger.  
Sempre string.

1. Bann? Ganz oh - ne Huld mei - ner Lei - dens -  
bove! No pit - y thine for this grief of

*ff*



Allmählich wieder nachlassend.  
Poco a poco calando.

*rall. poco*

1. schuld? Nicht mei - ne Kla - gen darf ich dir sa - gen?  
mine? Hast speech for - bid - den? Must they be hid - den?

*f poco dim.* *ff. dim. poco*

*a poco*

Nur ein - mal, — ach! nur ein - mal noch!  
But once more, — ah! but once a - gain!

*a poco*

Immer langsamer.  
Sempre ritard.

1. Tri - stan! Ha!  
Tris - tan! Ah!

*dim.* *più p* *pp*

Langsam.  
Lento.

1. horch! Er wacht! Ge -  
hark! He wakes! Be -

*sehr zart.* *dolciss.* *p*

(She sinks down senseless upon his body)

1. lieb - ter! lov - ed!

*pp* *pp* *pp*

# Scene III.

(Kurvenal had entered immediately after Isolda; in speechless horror, he has remained near the entrance gazing motionless on Tristan. From below is now heard the dull tumult of voices and clash of weapons. The Shepherd climbs over the wall)

Lebhaft bewegt.  
Allegro animato.

The Shepherd (coming quickly and softly to Kurvenal)

S.

Kur-we-nal! Hör!  
Kur-ve-nal! Hear!

(Kurvenal starts up in haste and looks over the rampart, whilst the Shepherd stands apart gazing in consternation on Tristan and Isolda)

S.

Ein zwei - tes Schiff!  
An - oth - er ship!

Kurvenal. *Noch lebhafter. Più vivo. (angrily)*

Tod und Höl-le! Al-les zur Hand! Mar - ke und  
Death's de-struction! Ready, my men! Me - lot and

K.

Me - lot hab' ich er - kannt. Waffen und Steine! Hilf mir! Ans Thor!  
Mark, they are to my ken! Weapons and boulders! Help! to the gate!

(He hurries with the shepherd to the gate, which they hastily try to barricade)

Red.

\* The Helmsman (rushes in)

Mar - ke mir nach mit Mann und Volk: ver-geb'- ne Wehr, be-  
Mark with his men are af - ter me: in vain we warred, for

Kurvenal.

wäl-tigt sind wir. Stell' dich, und hilf!  
worsted are we! Stand by and help!

So lang' ich le - - - be, lugt mir Kei - ner her -  
While life doth last, I let none en - ter a -

Brangæna (without, calling from below) Kurvenal.

K. B. K.  
 ein! I - sol - - de! Her - - rin! Bran - gæ - nen's Ruf?  
 live! I - sol - - da! Mis - - tress! Bran - gæ - na's voice?

(calling down) Brangæna.

K. B.  
 Was suchst du hier? Schliess nicht, Kur-we-nal! Wo ist I - sol - de?  
 What dost thou here? O - pen, Kur-ve - nal! Where is I - sol - da?

Kurvenal. Melot (without)

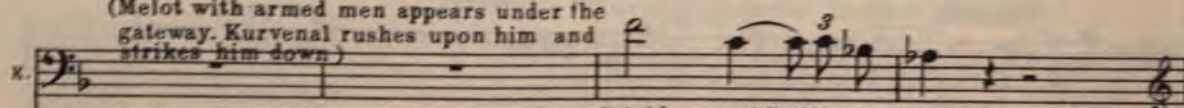
K. Me.  
 Ver-räth'rin auch du? Weh' dir, Ver - ruch - te! Zu - rück, du Thor! Stemm'dich nicht  
 Betray'st thou them too? Woe to thee, faith - less! Stand back, thou fool! Make way, I

Wild. Furioso. Kurvenal (laughing savagely)


Me. K.  
 dort! Hei - - a - ha - ha! Dem  
 say! Ah! it has come, this

K.  
 Tag, an dem ich dich tref - - fe!  
 day! on which I can strike thee!

(Melot with armed men appears under the gateway. Kurvenal rushes upon him and strikes him down.)

K. 

Stirb', schändli-cher Wicht!  
Die, in-fa-mous wretch!

Melot. 

Weh mir! Tri-stan!  
Woe's mel! Tris-tan!

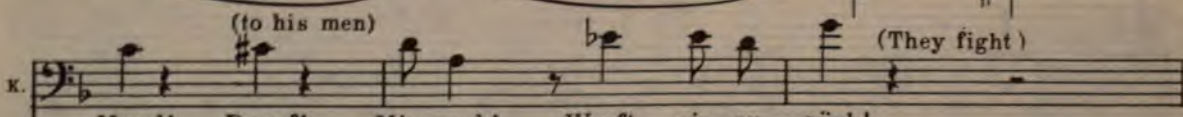
*ff* *p* *mf* *cresc.*

B. 

(He dies) Brangæna (still without) Kurvenal. 

Kur-we-nal! Wü-then-der! Hör!-du be-trügst dich! Treu-lo-se  
Kur-ve-nal! Hear me! Art mad? Thou mis-tak'st us! Treacher-ous

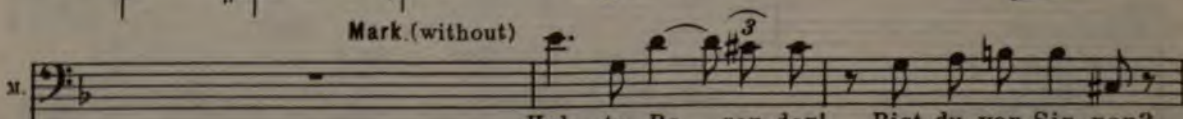
*ff* *p* *f* *cresc.*

K. 

(to his men) (They fight)

Magd! Drauf! Mir nach! Werft sie zu-rück!  
maid! Come! Follow! Fling them all back!

*ff*

M. 

Mark (without)

Hal-te, Ra-sen-der! Bist du von Sin-nen?  
Hold, thou ma-ni-ac! Art thou be-side thee?

*Kurvenal.*

K. *Hier wü - - - - - thet der*  
*Here rag - - - - - es but*

K. *Tod! Death!* *Nichts And'res, Naught else, O* *Kö - - nig, ist hier zu King, - from here may be*

(He sets upon Mark and his followers)

K. *Mark.*

M. *ho - len: Willst du ihn kie - sen, so komm! Zu - rück! Wahn -*  
*tak - en: if thou wouldst cull it, then comel Stand back! In - -*

(Mark appears with his followers under the gate)

M. *- sin - ni - ger!*  
*- sen - sate fool!*

(Brangana has climbed over the wall at side and hastens to the front)

## Brangæna.

B. I-sol - de! Her - rin! Glück und  
I-sol - da! Mis - tress! Give you

*più f*

II. Heil! joy! Was seh' ich!  
What see I!

*più f*

Immer noch beschleunigend.  
Sempre più string.

(She devotes herself to Isolda)

B. Ha! Lebst du, I - sol - de?  
Ha! Liv'st thou, I - sol - da?

*ff*

Mark (who with his followers has driven Kurvenal and his assistants back from the gate and forced his way in)

M. O Trug und Wahn! Tri -  
O ly - - ing dream! Tris -

*più f*

Langsamer.

Più lento.

(Kurvenal, deeply wounded, totters before  
Mark towards the front)

Kurvenal.

M.  
K.

stan! Wo bist du? Da  
tan! Where art thou? Here

*ff* *dim.*

Sehr zurückhaltend.  
Molto ritenuto.He sinks down  
at Tristan's feet ) Mark.

M.  
K.

liegt er, hier, wo ich lie-ge. Tri-stan! Tri - stan! I - sol - - de!  
lies he, here, where I lay me. Tris-tan! Tris - tan! I - sol - - da!

*p* *ausdrucksvoll* *espressivo* *dim.*

Langsam.

Lento.

Kurvenal (clutching at Tristan's hand)

M.  
K.

Weh! Tri - stan! Trau - ter! Schilt mich nicht,  
Woel Tris - - tan! Mas - ter! Chide him not,

*più p* *espress. pp* *e più p*

Noch mehr zurückhaltend.  
Ancora più ritenuto.

(He dies)

K.

dass der Treu - - e auch mit kommt!  
if thy man would go with thee!

*p* *più p*



Mässig.  
Moderato.

Mark.

M. *pp.* *p espress.* *poco cresc.*

Todt denn Al - les!  
All are dead, then!

Bewegter.  
Più animato.

M. *p poco a poco cresc.*

Al - - - les todt!  
All are dead!

*sehr ausdrucksvoll* Mein Held, mein  
*molto espress.* My Prince, my

M. *f*

Tri - stan! Trau - tester Freund, auch heu - te noch musst du den Freund ver -  
Tris - tan! Trust - i - est friend, yet thouthis day once morethy friend be -

Immer belebter.  
Sempre più animato.

M. *p* *cresc.* *più cresc.*

ra - then? Heut, wo er kommt dir höch - ste Treu - e zu be - wä - ren? Er -  
tray - est! Now, when he comes, his per - fect trust in thee to prove thee? A -

M. *molto cresc.* *più f*

wa - che! Er - wa - che!  
wak - en! A - wak - en!

Erwa - che mei - nem  
A - wake and hear my

Zurückhaltend.  
Rallentando.  
(Bending down sobbing over the bodies)

M.  
Jam - - mer!  
sor - - row!  
Du treu - los  
Thou faith - less,

*ff* *dim.* *p*

Brangæna (who has revived Isolda in her arms)

M.  
II.  
treu - - ster Freund!  
faith - - ful friend!  
Sie wacht, sie lebt!  
She wakes, she lives! I -  
I -

*pp* *p* *p* *p*

Belebter.  
Animando.

II.  
sol - de! hör' mich,  
sol - dal hear me!  
vernimm mei - ne  
Accept my a -  
Süh - ne!  
- tone - ment!  
Des Tran - kes Ge -  
The draught and its

III.  
heim - niss  
se - cret,  
ent - deckt' ich dem  
I told the King  
Kö - nig:  
of it:  
mit sor - gen - der  
All anx - ious, with

*p* *poco cresc.*

III.  
Eil'stach er in See, dich zu er - rei - chen,  
speed he put to sea, that he might reach thee,  
dir - zu ent - sa - - gen,  
so - to re - nounce thee, and

*p/ù cresc.*

Mässig bewegt.  
Moderato con moto.  
Mark.

B. M.  
 zu - zu - füh - - ren den Freund! War -  
 een so give - - thee thy love. O  
*dim.* *p* *dolce*

31.  
 um, I-sol - de, war - um mir das? Da hell mir ent -  
 why, I-sol - da, why this to me? When clear-ly I

31.  
 hüllt, was zu - vor ich nicht fassen konnt', wie se - lig, dass den Freund ich frei von  
 saw, what be - fore I had failed to grasp, how glad was I to find my friend from

*poco cresc.* *p*

Belebend.  
Animando.

31.  
 Schuld da fand! Dem hol - den Mann - - - dich zu ver -  
 blame was free! Guilt-less was he; - - - so, to be -

*p* *poco cresc.*

31.  
 mäh - - len, mit vol - len Se - geln flog ich dir nach. Doch  
 troth ye, with flow - ing sails I flew af - ter thee. Too

X.

Un-glü-ckes Un-ge-stüm, wie er-reicht es, wer Frie-den bringt? Die  
wild is the course of woe, for the bring-er of joy t'o'er-take! Death's

*ff* *f* *p* *cresc.*

M.

Ern - te mehr' ich dem Tod. Der Wahn häuf - - - te die  
har - vest I did but swell, fresh woe's er - - - ror com -

*poco accel.* *più f* *ff* *ff*

Allmählig zurückhaltend.  
Rallentando poco a poco.  
Brangæna.

(Isolda, unconscious of all around her, turns her eyes

M.  
B.

Noth! Hörst du uns nicht? I-sol - de! Trau-te! Vernimmst du die Treu - e  
pell Hear'stthous not? I-sol - dal! Dearest! Mis-tak - est thou not the

*p*

Sehr mässig beginnend.  
Molto moderato cominciare.  
Isolda.

R.  
I.

with rising inspiration on Tristan's body) *pp*

nicht? Mild und lei-se wie er lä-chelt,  
truth? Fair and gently he is smiling;

*pp* *pp*

1. wie das Au - ge hold er öff - net, seht ihr, Freunde,  
see, his eyes he soft - ly o - pens! See, my friends, ah!

1. säht ihr's nicht? Im - mer lich - ter wie — er leuch - tet,  
see ye not? how he, bright and bright - er burn - ing,

*p cresc.*

1. stern - um - strah - let hoch sich hebt?  
stream - ing star - light, heaves him high?

*p molto cresc.* *dim.*

Re. \* Re. \*

Etwas bewegter.  
Poco più animato.

1. Seht ihr's nicht? Wie das Herz ihm  
See ye not how his heart with

*p dolce*

1. mu - thig schwillt, voll und  
cour - age swells, strong and

1. hehr pure im Bu - sen ihm quillt?  
pure with - in him it wells?

1. Wie den Lip - pen,  
From his lips how

1. won - nig mild, sü -  
soft and sweet comes

I. *p*  
 - sser A - them sanft ent -  
 the breath he - breathes to

*p dolce*

I. weht. Freun - de!  
 me. Friends, ahl

*p dolce*

I. Seht! Fühlt und seht ihr's nicht?  
 seel Feel ye, see ye not?

*p cresc.*

I. Hö - re ich nur die - se Wei - se, die so wun - der -  
 Hears none else the mu - sic yon - der that so soft and

*pp poco cresc.*

*sempre con Pedale*

i. voll und lei - - - se, Won - - -  
full of won - - - der, sweet - - -

*dim.* *più p* *pp*

i. - ne kla - gend, Al - les -  
- ly ring - ing, all things

*dolce*

i. sa - gend, mild ver - söh - nend aus ihm -  
sing - ing, from him swell - eth, peace fore -

*più p*

i. tö - - nend, in mich drin - get, auf sich schwinget, hold er -  
tell - - eth, round me grow - ing, thro' me flow - ing, trum - pet -

*morendo* *pp* *cresc.* *morendo*



I. *hal - lend um mich klin - - - - -*  
*blasts a - round me blow - - - - -*

*molto cresc.*

I. *- - - - - get? Hel - - - - - ler*  
*- - - - - ing? Blow - - - - - ing*

*f* *p*

I. *schal - - - - - lend, mich um - wal - - - - - lend, sind es*  
*clear - - - - - er, - grow - ing - near - - - - - er, - are they*

*f* *p* *f* *p*

I. *Wel - - - - - len sanf - - - - - ter Lüf - te? Sind es*  
*waves in air of a - zure? Are they*

1. Wol - - ken won - - ni-ger Duf - te? Wie sie  
waves of per - - fume and plea - sure? How they

*cresc.*

1. schwel - len, mich um - rau - - schen, soll ich  
heave them, how they near them! Dare I

1. ath - - men, soll ich lau - - schen? Soll ich  
breathe them? Dare I hear them? Shall I

*pp*

1. schlür - fen, un - ter - tau - chen, süß in Duf - ten mich ver -  
drink them, dive a - mong them, Where in per - fume they have

*cresc.*

1. *hau - chen? In dem wo - - - gen-den*  
*flung them? In their bil - - - low-y*

1. *Schwall, — in dem tö - - - nendem Schall, in des*  
*well, — in their res - - - o-nant spell, with the*

1. *Welt - - - A - - - - - them's*  
*world's life - - - - - breath,*

1. *we - - - hen - dem All -*  
*breath - - - ing o'er all, -*

1. er - trin - - ken, ver - sin - - ken,  
Sink down in and drown in

*dim.*

*sempre con Pedale*

1. un - be - wusst, höch -  
dream - - - less rest, high -

*più p*

(Isolda, as if glorified, sinks gently in Bran-

1. - - - ste Lust!  
- - - est, best!

*pp*

gana's arms down upon Tristan's body. There is great distress and emotion among the bystanders. Mark

blesses the dead)

*rallentando*

*morendo*

*pp*

(The Curtain falls during the final pause)







